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12.2

भारतीय विद्या ग्रन्थावली—ग्रन्थाङ्क ६

रुद्रदास-विरचितं 335-८

च न्द्र ले खा

नाम सट्टकम्

तच्च संस्कृतच्छाया-आंग्लप्रस्तावना-पाठान्तरादिभिः सह

डॉ॰ आदिनाथ नेमिनाथ उपाध्ये, एम्. ए., डी. लिट्.

विदुषा संपादितम् ।

भारतीय विद्या भवन, मुंबई

द्वारा प्रकाशितम्

BHARATIYA VIDYA SERIES—No. 6

RUDRADĀSA'S

CANDRALEKHĀ

(A Drama in Prākrit)

The Prākrit Text and Sanskrit Chāyā authentically edited with a Critical Introduction, Notes. Appendix, Select Glossary, etc.

BY

Dr. A. N. UPADHYE, M. A., D. Litt.
(Dean of the Faculty of Arts, Shivaji University, Kolhapur)

BHARATIYA VIDYA BHAVAN

A. D. 1967] BOMBAY [Price Rs. 10

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भारतीय विद्या ग्रन्थावली
[ग्रन्थाङ्क ६]

३३५८

रुद्रदास - विरचितं

चंद्रलेखा

नाम सट्टकम्

तच्च संस्कृतच्छाया - आंग्लप्रस्तावना - पाठान्तरादिभिः सह

डॉ० आदिनाथ नेमिनाथ उपाध्ये, एम्. ए., डी. लिट्.

विदुषा संपादितम् ।

मुंबई - स्थित
भारतीय विद्या भवन
द्वारा प्रकाशितम्

विक्रमाब्द २०२३]   [मूल्य रू. १०

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To

My two friends

DR. R.N. DANDEKAR and DR. V. RAGHAVAN

whose kind courtesies

have been of great help to me in my

academic life

during the last thirty years.

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Preface by the General Editor

Excepting the Karpūra-mañjarī of Rājaśekhara and the Rambhāmañjarī of Nayacandra, no other plays of the Saṭṭaka type were published so far. This edition of Caṁdalehā, which has been brought out, for the first time, with remarkable critical acumen and praiseworthy labours, is a valuable addition to the wealth of our Rūpaka literature. So far, very few Prākrit works of non-Jaina authors have seen the light of day: the result has been that most of the scholars are accustomed to look at Prākrit as a sectarian language cultivated only by Jainas and that there is a general neglect of Prākrit studies, as a branch of specialised and higher research, in our University circles. But now from the view-point of the history of linguistic evolution in India, it is abundantly clear that, without critical study of and researches in the Prākrit literature and languages, we cannot get a true picture of our entire medieval Indian culture. There is no doubt that Jaina authors have rendered yeoman service to the cause of Prākrit languages and literature; but now it is becoming more and more clear that others also have tried to contribute their mite in this direction. Through political vicissitudes and foreign attacks, much of the riches of Prākrit literature is lost in course of time. What little from this vast literature has come down to us lies scattered in various old MSS. libraries, and some of the works are almost on the verge of extinction. They could be immortalised by the efforts of learned researchers solely devoted to the cause of Prākrits like Dr. A. N. Upadhye. It is mainly through Dr. Upadhye's efforts and researches that we have become lately acquainted with many Prākrit compositions which were being neglected in the MSS. libraries of the South where Dravidian languages are in vogue; and for this, I offer my sincere congratulations to this dear and modest friend of mine. His Introduction, it will be seen, is a piece of solid research. He has thoroughly reviewed the various problems connected with the Saṭṭaka form of drama; and special attention may be drawn to his critical study of some new Saṭṭakas discovered by him. He has collected and presented the material with remarkable industry; and his study is characterised by systematic thoroughness and sobriety

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of judgement. We believe, and we have great hopes that in the near future Dr. Upadhye will give us many valuable Prākrit works with learned Introductions which are usually the results of his extensive study and mature scholarship.

It has been one of the chief aims of the Bhāratīya Vidyā Bhavan, Bombay, to bring to light such valuable and important Prākrit works; and we hope, the learned and the wealthy of our nation will extend to us full cooperation in this direction.

Bhāratīya Vidyā Bhavan
Bombay: April 1945.

JINA VIJAYA MUNI

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PREFACE

(First Edition)

The present edition of the Caṁdalehā (Sk. Candralekhā) of Rudradāsa (c. 1660) is based on rare MSS. from the South, the transcripts of which I could procure with great efforts. Though the material was meagre and unsatisfactory, I have exercised utmost care and scrutiny in presenting the text and Chāyā in an authentic manner. Even as it is, it should be a welcome addition to the published Prākrit literature, especially when there has been such a deplorable dearth of Prākrit plays belonging to the Saṭṭaka type which has been all along illustrated only by the Karpūramañjarī.

In the Introduction, after describing the MS. material and stating the procedure of text-constitution, the various aspects of Candralekhā are subjected to a critical scrutiny; and a biographical note on Rudradāsa, the author, is added at the end. The Saṭṭaka, as a type of drama, is elaborately studied in the background of the evolution of Indian drama. Further, I have presented here a detailed study of half a dozen Saṭṭakas most of which were mere names to us so far. The entire art gallery of Saṭṭaka in Indian literature is no more to be appropriated by a solitary play of Rājaśekhara, because now there are half a dozen members to occupy it, and some of them quite worthy. It is by such studies, I hope, the bounds of our knowledge of Prākrit literature would be widened and its land-marks seen in a clearer perspective.

While working on this text, various scholar-friends helped me with suggestions etc.; and it gives me pleasure to remember them with thanks; Mr. K. J. Dikshit, B. A., B. T., Sangli; Dr. A. M. Ghatage, Kolhapur; Dr. T. G. Mainkar, Sangli; Prof. M. V. Patwardhan, Sangli; and Dr. V. Raghavan, Madras. I am specially grateful to Prof. K. V. Krishna Ayyar, Calicut, for his valuable notes on Zamorins and Rudra.

I record my regards to Professor B. H. Khardekar, Principal, Rajaram College, Kolhapur, whose silent sympathy for academic studies has given me the necessary peace and encouragement in my research pursuits.

I cannot adequately express my sense of obligation to Āchārya Jinavijayaji, Hon. Director, Bhāratīya Vidyā Bhavan, Bombay. He has an inborn zeal for Indian learning; and if the Candralekhā appears today in a stately form, much of the credit should go to him. His willing co-operation and guidance, his kindly interest in my studies,

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and, above all, his *akāraṇa-vātsalya* towards me have made even my heavy toils smooth and joyful.

My thanks are due to the Regency Council of the Government of Kolhapur for the kind aid given to me in my work on the Candralekhā. I also acknowledge my indebtedness to the University of Bombay for the grant-in-aid given towards the cost of the publication of this work.

karmaṇyevādhikāraste :

Kolhapur :
25th March, 1945 — A. N. UPADHYE

PREFACE

(Second Edition)

It was rather from scanty Ms. material that I brought out an authentic edition of the Caṁdalehā of Rudradāsa, in 1945. It was received with great appreciation, both at home and abroad, by eminent Orientalists like Professor L. Renou (Paris), Professor Chintaharan Chakravarti (Calcutta), Dr. V. Raghavan (Madras), Dr. P. L. Vaidya (Poona) and others. This Saṭṭaka demonstrated how Prākrit was being cultivated as a literary language in Kerala, the well-known home of the Mss. of the famous plays of Bhāsa. Further, it went a long way to fill a lacuna which unfortunately had existed in the history of Indian theatre, where, besides the Kappūramaṁjarī, no other Prākrit drama was available.

In my Introduction of the Caṁdalehā I could introduce in details some other Saṭṭakas like the Āṇaṁdasuṁdarī and Siṁgāramaṁjarī. In due course I edited the Ānandasundarī of Ghanaśyāma (along with the Sanskrit commentary of Bhaṭṭanātha); and it has been published by Motilal Banarasidass, Banaras 1955. Then I brought out also an authentic edition of the Śṛṅgāramañjarī of Viśveśvara, along with an Introduction shedding light on its different aspects. It has been published in the Journal of the University of Poona, Humanities Section, No. 13, pp. 33-76. These works studied together with the Karpūramañjarī of Rājaśekhara give us a good picture of Saṭṭakas in the wide vista of our early dramatic literature.

In publishing this second edition of the Candralekhā I must sincerely thank the authorities of the Bhāratiya Vidyā Bhavana, Bombay, especially Dr. K. M. Munshi, the dynamic spirit behind this

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growing Institution which is rendering remarkable service to Indology. In this edition it will be seen that substantial additions are made in the Notes by way of explanations of a number of difficult contexts in this play. In the Introduction, however, only a few corrections and additions are made here and there.

This play is being prescribed for M.A., now and then, in the Bombay and its sister Universities; and many Professors had opportunities to teach it more than once. I am benefited by their occasional suggestions. My friend Prof. M. V. Patawardhan, Poona, had prepared, while teaching this Saṭṭaka, elaborate Notes including an exhaustive translation along with discussions of knotty points in the text. If I could make my Notes so exhaustive the major credit should go to the learned notes of Prof. Patawardhan who generously allowed me to use them. I am so very grateful to him. I am also thankful to Prof. R. P. Nipanikar, Islampur, the Ms. of whose English translation I have occasionally consulted. I feel that this edition has become more useful to the students and Teachers alike on account of these copious Notes. I have attempted more a fluent elucidation and exposition of the contents of difficult verses than wooden literal renderings of them in English. Taking a hint from a discussion with my revered Professor, Dr. P. L. Vaidya, I have, for the correct guidance of students, shown *vi* equated with *pi* in square brackets, after an *anusvāra*.

It gives me great pleasure to associate this revised edition of the Candralekhā with two of my friends, Dr. R. N. Dandekar, Poona, and Dr. V. Raghavan, Madras, who have done and are doing distinctive service to the cause of ancient Indian learning. I have enjoyed their friendship for the last thirty years and more; and my academic contacts with them have been of great benefit to me in my studies.

Lastly, I would be failing in my duty, if I did not record my sincere gratitude to the University Grants Commission, New Delhi, having so graciously made me the grant intended for Retired Teachers. It is this timely aid that has enabled me, even after retirement, to pursue my researches in my specialised branches of Indology with the peace of mind all such work needs.

Karmaṇyevādhikāraste :

Dhavalā, VIII, Rajarampuri,
Kolhapur (S. Rly.) A. N. UPADHYE
August 15, 1965.

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INTRODUCTION

1. CRITICAL APPARATUS

The Prākrit text and the Sanskrit chāyā of the Caṁdalehā (Sk. Candralekhā), presented in this edition, are based on the material from the following MSS.:

क—This stands for a Devanāgarī transcript of MS. No. 597 of the University MSS. Library, Trivandrum; and it was so kindly made available to me by Dr. L. A. Ravivarma. I am informed that the MS. is in charge of the Curator's Office, Trivandrum. It is a paper MS. written in Devanāgarī characters, measuring 13½ by 8½ inches and having 152 pages with 18 lines on each page. It was prepared some twenty years back. The original source from which it was actually copied cannot be traced now, nor is the age of it recorded. It is, however, surmised that the original source might be out of the three under-mentioned palm-leaf MSS.: 1) Candralekhā Saṭṭakam, obtained from Govind Pisharody, Kailasapuram, Vaikom; 2) Ibid., obtained from Brahmadattan Namburippad, Kudallur Mana, Nagalasseri, Pittambi; 3) Ibid., obtained from Narayanan Vasudevan Namburippad, Poonnurkottu Mana, Kunuattunad. I understand that all the three sources, and particularly Nos. 2 and 3, are homes of hereditary scholarship; and MSS. from them are almost always trustworthy. I have had no direct access either to the Trivandrum MS. or to any of these three palm-leaf MSS.; but all my readings are taken from the transcript *ka* supplied to me. It contains both the Prākrit text and Sanskrit chāyā, written above and below on a page. There are some minor lacunae in a few places; they are quite negligible, and could be easily filled with the aid of the Sanskrit shade. In some places the text treats a few verses as running prose. It opens thus: श्री: चन्द्रलेखा सट्टकम (at the beginning of the Prākrit text) and ends with चन्द्रलेखा नामेयं कृति: समाप्ता।। (at the close of the chāyā).

ख—At the bottom of the pages of the transcript *ka*, described above, certain variant readings are noted in red ink and are assigned to *kha* about which the following information is supplied to me. It belongs to the Palace Library, Trivandrum, and bears the

C.—1

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No. 1497. It is a palm-leaf MS., 8½ by 2 inches in size and containing 42 leaves. It is written in Malayāḷam script with 9 to 11 lines on a page. Nothing could be ascertained about the age of this MS. which is noticed as No. 3207, D.C.S.M., Vol. 4, Part I A. I have neither used the palm-leaf MS. *kha*, nor have I got a complete transcript of it; all my readings of *kha* stand for the entries (at the bottom of the pages of *ka*) which are about 135 in number and record variants of different length. They are usually connected with the Prākrit text and rarely with the chāyā.

म—This is a transcript of a MS., No. R 3207 (a), belonging to the Govt. Oriental MSS. Library, Madras (war-time camp, Tirupati); and I got it through the kind offices of the Curator, Dr. A. Shankaran. This Madras MS. called Candralekhā, I am informed, is in Grantha characters, on paper and in good condition. The size is 10⅝ by 9½ inches, and the work covers 43 pages. The actual title of the MS. is 'Mānaveda-caritam'. It was copied in 1920-21 from a MS. of M. R. Ry. A. Karunakar Menon Avl., B.A., B.L., High Court Vakil, Chalapuram, Calicut, Malabar Dt. Following the Madras MS., the transcript supplied to me contains only the Sanskrit chāyā and no Prākrit text at all. It gives the Sanskrit rendering of the Prākrit speeches assigning them to different characters but omits the stage-directions obviously because they are in Sanskrit. The prose and verses are not in any way distinguishable. It is full of lacunae, small and big; some passages at the beginning are misplaced; the contents are not well preserved; by itself it is not of much value, but when read with *ka* it gives help in many places. It is full of scribal errors. It uses *ḷ* for *l* here and there. The transcript opens with the title: मानवेदचरितम् and ends thus: इति चतुर्थं यवनिकान्तरम्। समाप्तोऽयं ग्रन्थः॥

Ċ—My friend Dr. V. Raghavan, Madras, drew my attention to the fact that the text and chāyā of Candralekhā was being published in the Saṁskṛta-sāhitya-pariṣat-patram, Calcutta, for 1932. I procured the numbers (Vol. XIV, Nos. 10 and 11, February and March 1932) and found that the text and chāyā of the first Yavanikāntara and a few lines of those of the second one (ending with *pekkhadu dāva mahārāo* at II. 1. 5) are printed so far. Still it remains incomplete. These numbers reached my hands after the first forme of the text and chāyā was struck. I learn from Dr. S. K. Chatterji that it was being edited by the then Editor, Prof. Kshitis

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Chandra Chatterji himself, and that he gave it up as the MS. material he had in hand was very bad. The description of the MSS. used by him is not given. But after comparing the actual corrupt readings, some of which are noted by him also, I find that his text appears to be based on a copy of the MS. *ka* described above. He also records a few readings of *kha*. As our sources are nearly identical, I have not noted down the readings of this printed text, called *c* here; but some of them I have discussed in the Notes. With the help of *c* I could check some uncertain readings in the 2nd and 3rd formes.

This is all the material that was accessible to me after good many efforts. For editing the Prākrit text, *ka* is the only MS. available with a few readings of *kha*. The Curator's Office does not suggest any immediate relation between *ka* and *kha*, though they belong to one and the same locality. The MS. *kha* does show independent readings; it contains some passages not found in *ka*; and here and there it shows different arrangement of speeches and stage-directions. They show some mutual independence: one is not the direct copy of the other. The full copy of *kha* is not before me; so the siglum *kha* just stands for 135 entries of various readings. The editor, therefore, had to constitute the Prākrit text mainly on the basis of *ka*. The readings supplied by *kha* are sensible and at times superior to those of *ka*; but, as their number was limited, their advantage could be taken only in a few places. In all the cases where the readings from both are available, they are clearly indicated in the foot-notes. Whenever a reading of *ka* is noted, it does not mean, unless specifically mentioned, that the text presented in the body agrees with that of *kha*: it only means that the editor, for reasons elaborated below, had to improve upon the actual readings of *ka* which, in important cases, are recorded in the foot-notes with all care and fidelity. If the reading of *kha* has been accepted in preference to that of *ka*, it is made quite explicit by giving the readings of both in those places.

As the Prākrit text is primarily based on the MS. *ka*, we have to scrutinize its nature more carefully and note some of its important traits. First, it contains many evident blunders which can be unquestionably attributed to indifferent copying; some of them could not be called genuine readings. Secondly, the MS. exhibits consistently certain peculiarities which deserve to be explained

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before they are correctly emended without noting the variants: at times short and long vowels are not rightly distinguished, for instance, *ṇīara* for *ṇiara*, *pāḍara* for *pāāra*, *turīaṁ* for *turiaṁ*; a short vowel with *anusvāra* and a long vowel are often mutually confused, for instance, *dāṇī* for *dāṇiṁ*, *kī* for *kiṁ*; a duplicate consonant is not properly distinguished from a consonant preceded by an *anusvāra*, as in, *samiṁdha* for *samiddha*, *tassa* for *taṁsa*, *viṁkhaṁbha* for *vikkhambha;* conjunct groups are written, almost regularly, as *khkh*, *thth*, *dhdh;* very often aspirated and unaspirated consonants serve each other's purpose; more than once *ṭ* and *ṭh* stand for *ḍ* and *ḍh*, *l* for *i*, *ph* for *bh*, *k* for *t*, *ḍ* for *dh*, *ṇṇ* for *ṇh*, *mm* for *mh;* sometimes *ḷ* is used for *l* (also in the chāyā, though rarely); some consonants are indiscriminately written, one for the other, *p* & *v*, *b* & *v*, and *l* & *ṇ*. Such lapses are found scattered all over the Prākrit text in a bewildering quantity. Some of these, no doubt, have arisen out of the peculiarities of the Malayāḷam and Grantha characters and the mode of writing Prākrits adopted therein. Copyists, who were not quite well-versed with Prākrit phonology, have not been able to read correctly the *ādarśa* from which they prepared the copies. Lastly, we have another set of scribal lapses in this text as written in our MSS.: what looks like *ya-śruti* is seen in words like *sayala*, *loya*, *samaya* etc.: this may be partly due to the influence of Trivikrama's Prākrit grammar which has been quite popular in the South and partly to the preservation of Sanskrit medial *y*; more than once *m* is retained at the end of a metrical foot; nasal conjunct groups are often written as in *bhiṅgi*, *bhañjiā* rather than as in *bhiṁgi*, *bhaṁjiā*; usually conjuncts are written like *hm* and *hn*, and not *mh* and *nh*; *cch* rather than *ch* is written at the initial of a word; in some words, here and there, we find *ai*, *au*, *ṣ*, *pr* and a *visarga* retained as in their Sanskrit counterparts; and we get declensional forms like *meiṇīṁ*, *līlāṁ* etc. It is true that in many respects the dramatic Prākrits, as contrasted with Ardhamāgadhī and even Jaina Māhārāṣṭrī, are moulded after the model of classical Sanskrit from which later on even ready-made forms were subjected to phonetic corruption and imported into Prākrit. The above lapses are definitely due to Sanskrit influence which was working on our text too, for obvious reasons: the contiguous presence of the Sanskrit chāyā with the Prākrit text, the neglect of Prākrit passages in preference to the chāyā in studying the drama, constant checking and

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correcting of the Prākrit text with the aid of the chāyā, and lastly, the confirmed habit of copyists to write Sanskrit works usually and Prākrit works rarely. We come across these lapses in a greater abundance especially in those texts which are preserved in the South or in southern scripts. The readings, noted in the foot-notes, are sufficiently exhaustive. Apparent scribal blunders are ignored; but the two other categories of misreadings are sufficiently illustrated. If it is felt that some of them do not deserve to be noted, I can only add that I have erred on the safer side.

2. CONSTITUTION AND PRESENTATION OF THE TEXT AND CHĀYĀ

Though classified here according to a slightly different plan, similar scribal errors were found in the MSS. of Kaṁsavaho and Usāṇiruddhaṁ[1] which have been already edited by me. As in them, the Prākrit text has been presented here in a standardised form with regard to orthography and other external details; and the method of text-constitution is nearly the same. The Caṁdalehā is a late work, to be assigned to the closing period of Prākrit literature; so the grammatical standards, elaborated in earlier Prākrit grammars, cannot be altogether ignored. On the whole, when correcting the threefold scribal lapses, it is expected that the language of the text should conform to the recognised linguistic tendencies of Prākrits and to the rules laid down by Prākrit grammarians. This is a broad principle, though every detail has to be scrutinised on its own merits, at least in some cases. The tendencies of scribal errors being once detected, minor corrections could be made with the help of the chāyā, in view of the metrical needs in verses, in the light of illustrations noted by Pischel[2], and after comparing the forms with those in the text and variants presented by Konow

1. Kaṁsavaho, Hindi Grantha Ratnākara Kāryālaya, Bombay 1940; Usāṇiruddhaṁ: A Prākrit Kāvya, Journal of the University of Bombay, X, 2, Bombay 1941. The latter is also edited by Sastri and Raja, Adyar Library, Madras 1943.

2. All the references to Pischel, unless otherwise stated, have in view his Grammatik der Prākrit-Sprachen, Strassburg 1900; a complete Index of the Prākrit words in it is prepared by Wickremasinghe and published in the Indian Antiquary.

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in his edition of the Kappūramamjarī[1] which has served as a model for the Camdalehā. Utmost fidelity to the MS. is my guiding principle, and my corrections do not go beyond the threefold lapses which are sufficiently evident even from the select readings. No genuine reading is consciously sacrificed in the interest of some editorial discipline, a stray rule of grammar, a certain dialectal theory, or some linguistic expectation. Whenever I entertained even a slight suspicion that it is not unlikely that others might have some other alternative correction to suggest, I have carefully noted the actual readings, exactly as they are in my transcript, in the foot-notes.

Both Kappūramamjarī and Camdalehā are Saṭṭakas. The former is edited in a superb style by Sten Konow; and it is quite natural that these two plays should be compared with regard to their Prākrit dialects. It is necessary to note Konow's method of text-constitution and also to indicate how I have proceeded. Pischel points out (§ 12) that Māhārāṣṭrī, the phonetic structure of which was largely determined by the fact that it was above all used in musical stanzas, has been employed in the Gāthās and allied songs which lie scattered in the writings of authors on rhetorics and are grafted also in the dramas. According to Viśvanātha (14th century A.D.), women not of lowly origin should speak Śaurasenī in drama; but in their songs (*āsām eva tu gāthāsu*) they should use Māhārāṣṭrī (Sāhityadarpaṇa VI. 159). 'This application of Māhārāṣṭrī', Pischel concludes, 'in lyrical poems destined for musical purposes is doubtless the oldest, and the dropping of consonants in such large proportions is primarily to be attributed to this cause.' In another context he remarks (§ 22): 'The Śaurasenī occupies the first place among the Prākrit dialects which are used in the prose of the dramas.' Pischel and Konow were almost simultaneously working on the Grammatik and Karpūramañjarī; Pischel introduced a genuine order in the study of Prākrits by his monumental grammar; and, taking their mutual relation into consideration, it is no wonder that Konow wanted to carry with zeal the theory laid down by Pischel into practice. Konow distinguished the dialect of the prose from that of the verses in the Karpūramañjarī (p. 202). This is put by Lanman in plain terms: 'The Śaurasenī is used as the conversational dialect, that is, in the prose passages; while the

1. Harvard Oriental Series, IV, Cambridge, Mass. 1901. The Prākrit text is edited by Konow and an English translation is added by Lanman.

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Māhārāṣṭrī is regularly used in the stanzas' (p. 200). Acceptance of this rule with universal and retrospective applicability has led Konow beyond the limits of readings supplied to him by nearly a dozen MSS.; and here is his frank confession: 'The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākrits of the plays exists, and it was my hope that the Karpūramañjarī might be used as such one. This consideration has also, to some extent, influenced my work. *Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all MSS.*' (pp. xxi-xxii, Italics mine). Some of the subsequent editors of dramas have not been able to agree with Konow's practice. Hillebrandt remarks thus in his Preface (p. iii) to Mudrārākṣasam (Breslau 1912): 'In plays Māhārāṣṭrī is restricted to songs: this is an old rule the correction of which I see no reason of doubting; but the restriction of Śaurasenī to the prose passages of dramatic works is an assumption to which I cannot accede.' He further points out how the best MSS. admit Śaurasenī verses. The greatest reaction against Konow's procedure comes from Dr. M. Ghosh who has re-edited the Karpūramañjarī.[1]

A text-critic is not open to adverse criticism, if his grammatical standards are upheld by the readings of his genuine MSS. systematically collated by him; but when, in spite of a large number of MSS., he has to emend his text against the best readings, simply because he has set before himself certain dialectal standards, one begins to suspect the universality of the standards and the soundness of his procedure. The zeal for scientific thoroughness, textual uniformity and strict editorial discipline is allright; but when it is satisfied at the cost of genuine readings, without a word of apologetic explanation, the text-critic is cutting the very sand under his feet.

In editing the text of Caṁdalehā, the threefold scribal lapses only are corrected; and no genuine reading is silently tampered with to fulfil any dialectal convention. It is a modest and conscientious effort to record faithfully the text of Caṁdalehā available to the editor from a *single* MS. after judiciously eschewing the scribal lapses. In discarding, discriminating and determining the readings I have tried to be as careful and cautious as possible.

1. Published by the University of Calcutta, Calcutta 1939.

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It is quite likely that critical judgment may vary on minor details. I have, however, given the actual readings in all crucial cases, so that others may be able to correct my errors and build a better text when some more MSS. are available.

In presenting the Prākrit text I have followed nearly the same principles adopted in the Kaṁsavaho and Usāṇiruddhaṁ. One point, however, I may touch upon here. This text uniformly reads *kiṁ vi*; some variant readings are *kī vi*; and as far as I remember, only once the reading is *kiṁ pi*. *kī* for *kiṁ* is only a misreading belonging to the category that a long vowel often compensates a short vowel with an *anusvāra* in this MS. It is true that the MS. confuses *p* and *v*; but on the basis of this general tendency I have not corrected *kiṁ vi* into *kiṁ pi*, because the MS. uniformly, with one stray exception, writes *kiṁ vi*. According to Hemacandra's grammar (VIII. ii, 218) the Sanskrit particle *api* is to be replaced by *pi* and *vi*. Pischel (§§ 143, 171, 180) looks upon *vi* after an *anusvāra* as a mistake; and his view is backed by the authority of Mārkaṇḍeya (Prākṛta-sarvasva, VIII. 17). I do appreciate, in this context, the grammatical authority, linguistic justification and the general practice of earlier texts on which his view is founded. But all this is not enough to emend the uniform reading of a MS. in view of another consideration. The Caṁdalehā is a late work in which the author used the Prākrit dialect in a mechanical manner; and once *vi* got equated with the particle *api*, it would be used mechanically wherever *api* was to be put. This practice has been in vogue from a pretty long time. Some of the MSS. of Mudrārākṣasam, both from the South and North, collated by Hillebrandt do show *vi* after an *anusvāra* (see the readings on pp. 12, 17, 38, 66, 109, 132 etc.). In the MSS. of the Mahāvīra-caritam (London 1928). as observed by Todar Mall (Intro., p. XXXIX), the word *api* always appears as *vi*, even after an *anusvāra*. He thought, following Pischel, that the correct form should be *pi* and emended accordingly. All this means that *vi* was, for our author, just a substitute for *api* without any reservations, and not behaving differently (i.e., becoming *pi*) after an *anusvāra* because of its enclitic nature. So I have retained the substitutes of *api* as they are given in the MS.

I have retained the Daṇḍas almost as they are found in the Prākrit text, at times checking them with the help of the chāyā. For facility of reading and understanding I have added a comma

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in some places, after the vocatives (after the last, if there are many) and interjections and in separating small sentences that follow in quick succession. Minor lacunae of a syllable or two are silently supplied; but if the reading is not definite or the passage is long, then it is put in square brackets. The corresponding chāyā is shown by the referential Roman figures I, II etc. The prose lines of the Prākrit text between two verses (which are separately numbered in each Yavanikāntara) are numbered by threes. The letters *a*, *b*, *c* and *d* stand for the pādas of a verse. Thus I. 17. 22 means First Yavanikāntara, prose line 22 after the verse No. 17; and I. 20*b* means the second pāda of verse No. 20 of the First Yavanikāntara. This would help the reader to refer to any Prākrit portion conveniently. The actual variant readings of the Prākrit text are noted immediately below the same.

The chāyā is based on two MSS. *ka* and *ma*, and only genuine and significant variants are noted just below it. If the chāyā agrees in both, but disagrees with the Prākrit text in any place, it is marked with an asterisk to indicate that it is not sanctioned by our text. Often the asterisk implies that the chāyā possibly presupposes a different reading in the Prākrit text. Good many lacunae are found in *ma;* the longer and the smaller but significant ones are duly noted in the variants. For the benefit of readers that they might easily equate Prākrit and Sanskrit words, the rules of Saṁdhi or phonetic combination are not strictly enforced on the readings, which are allowed to remain as they are in the MSS. If the two MSS. disagree, the reading that is looser in Saṁdhi is accepted without noting the other reading. The chāyā does not repeat the names of characters and stage-drections, the omission of the latter, when they come in the middle of a line, being indicated by three dots within brackets. It is presented in a running form with Roman serial numbers (corresponding to those put in the Prākrit text) put for successive speeches on a page. Though verse Nos. are given, the lines are continuously printed, because they are no more metrical in the chāyā. Commas are added corresponding to those in the Prākrit text; they also separate some of the lines of a verse. In some cases, for instance *kasmin* for *kahiṁ* when *kutra* would be better, one is tempted to correct the chāyā, but I have not done so. Some such suggestions are made in the Notes. The readings of the chāyā, whether they are phonetic equivalents or sense equivalents, are allowed to remain as they are in the MSS.

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3. CANDRALEKHĀ: A CRITICAL STUDY

i) *DRAMATIS PERSONAE*

Cakoraka, see Vidūṣaka.

Cāmara-grāhiṇī, a female Door-keeper who carries a chowrie in her hand.

Candanikā, a maid-servant.

Candralekhā, see Nāyikā.

Candrikā, a maid-servant, attending on Candralekhā.

Ceṭī, a maid-servant, Candanikā by name.

Cintāmaṇi-devatā, the Deity presiding over the jewel Cintāmaṇi which was presented to Mānaveda by Sindhunātha through his minister Suśruta.

Devī, the Queen, the first wife of the King, Mānaveda.

Gosaṁjña, see Vidūṣaka.

Kalabhāṣiṇī, a female Door-keeper.

Mānaveda, see Rājan.

Mañjubhāṣiṇī, a female Door-keeper.

Naktamālikā, a maid-servant.

Nāyikā, Candralekhā, the Heroine. She is introduced on the stage first as Adbhuta-kanyakā, Cintāmaṇi- or Ratna-saṁbhavā, because she was brought forth miraculously by the jewel Cintāmaṇi. She is the daughter of Candravarman, the king of Aṅgas. Her mother and the mother of the Queen are sisters; so she is a sister to the Queen. She has a brother Candraketu by name. It was prophesied that she would be the wife of a universal monarch. Cintāmaṇi-devatā brought her to the palace of king Mānaveda to whom she was married at last with Queen's consent.

Pāripārśvaka, the Assistant of the Director (*sūtradhāra*).

Pratihārī, a female Door-keeper, Mañjubhāṣiṇī.

Rājan, the King, Mānaveda, the Hero, who marries Candralekhā and acquires universal sovereignty.

Sumati, a Minister of king Mānaveda.

Suśruta, the Minister of Sindhunātha. He brings the jewel Cintāmaṇi as a present from his master to king Mānaveda.

Sūtradhāra, the Director of the play.

Tamālikā a maid-servant, attending the Queen.

Vaitālika (I and II), Bards, Mañjukaṇṭha and Madhurakaṇṭha by name.

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Vidūṣaka, the Jester, a Companion of the King, also called Cakoraka, Gosaṁjña.

ii) *STORY OF THE PLAY*

The Queen of Mānaveda had her aunt married to Candravarman, the king of Aṅgas. Candravarman has a lovely daughter, Candralekhā by name. She had auspicious marks on her body; and it was prophesied that she would make her husband a universal monarch. Naturally she was an object of attraction for various kings.

During spring, one day, the king Sindhunātha sent to Mānaveda a pleasure gift of the jewel Cintāmaṇi, well-known for its miraculous potency to fulfil any desire. Mānaveda accepted the gift. It was one of his ambitions that he should become the monarch of the earth surrounded by seven seas. Knowing from the King that the jewel is presided over by a Deity, namely, Cintāmaṇidevatā, who grants any object of desire, Vidūṣaka entreated the jewel Cintāmaṇi to bring before them the most lovely girl on the earth.

That day Candralekhā was sporting in the park at Campā. She was, through the power of that jewel, straight-way brought to the palace of Mānaveda. Her identity, however, was not known to any one excepting the Deity. She was so beautiful that her presence was a matter of surprise to all. The Queen welcomed her as a noble-born girl. From the moment the King saw her, he fell in love with her. Candralekhā also felt attachment for him. Once he attended her singing entertainment, and a second time he met her in the Plantain Arbour. Their passion for each other reached almost a fatal point. The Queen suspected and came to know about their love; and hearing about their secret meeting, she kept that poor girl under guard: she was not aware of her personal relation with her.

The sudden disappearance of Candralekhā from Campā was a matter of great concern to the family. Her brother Candraketu came to the court of Mānaveda for Viṣuvotsava. He gave out the distressing news to the Queen (of Mānaveda) how her cousin sister Candralekhā, who was destined to be the wife of a Cakravartin and who was betrothed to king Mānaveda, had disappeared to their great sorrow. The Queen immediately appealed to Māna-

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veda to inquire from the kings gathered there as to who had kidnapped princess Candralekhā. They all solemnly pleaded innocence in the matter.

King Mānaveda, seeing no other way out, prayed to that Cintāmaṇi-devatā who consequently brought forth the same lovely girl as Candralekhā. It was a surprise and joy for all. The goddess told the Queen that Candralekhā was destined to be the wife of a Cakravartin and that, therefore, she should consent to her being married to Mānaveda. She assented to it. Mānaveda and Candralekhā were duly wedded; and thus all the ambitions of the king are fulfilled.

iii) *SYNOPTIC ANALYSIS OF THE PLAY*

The scenic division, which has no special reference to the canons of Indian Dramaturgy, is primarily meant for the convenience of following the events of the play. The entrances and exits, the place of action and independent episodes, narrated or acted, have served as the guiding principle.

The play is enacted possibly in the Nāṭyaśālā attached to the palace of king Mānaveda, the audience consisting of the learned people in the royal court at whose instance it was being performed.

Manager's Prelude (*sthāpanā*)

Scene 1 (I. 1). Recitation of the benediction (*nāndī*).

Scene 2 (I. 1. 1—). Enters the Director (*sūtradhāra*), salutes Pārvatī and Śiva, and hears the commencement of the play.

Scene 3 (I. 4. 7—). Enters the Assistant (*pāripārśvaka*); both of them discuss the nature of Saṭṭaka, its author Rudradāsa of the Pāraśava family (described), his teachers Rudra and Śrīkaṇṭha (described), the flavour of Prākrit, enactment of the Saṭṭaka at the instance of the learned assembly of king Mānaveda (described elaborately) and the gist of the plot that in this play Mānaveda marries Candralekhā, the daughter of the king of Aṅgas, who brings to him universal monarchy. Entrance of King and Queen announced. Exeunt.

[The seasonal back-ground of the play is Vasanta or Spring, i.e., the two months, Caitra and Vaiśākha. There is a reference to breezes of Caitra at I. 24; and Viṣuvotsava, at the beginning of the year, is being celebrated (IV. 1. 1 etc.).]

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Yavanikāntara I

[The action in this Yava. begins possibly late in the afternoon. The bard announces evening at I. 37. 9, and the King also refers to it, I. 40-41.]

Scene 1 (I. 13. 5—). Metropolis, possibly a hall in the palace. Enter King and Queen with retinue. The King broods over his ambition to become the lord of the earth bounded by seven seas, and requests the Queen to enjoy the beauty of the town at the advent of spring. Both of them describe it. Vidūṣaka also joins them with his florid description. Candanikā draws their attention to the hospitable invitation of Emerald Park (*marakatârāma*); she almost competes with Vidūṣaka in offering a beautiful description; and both want to win royal approbation. Vidūṣaka proposes a visit to the Emerald Park. King's right eye is throbbing, and Vidūṣaka prophesies that the King would win the earth sealed with seven seas. The Queen amens it.

Scene 2 (I. 18. 8—). Emerald Park: All enter it.—Behind the stage, two bards, Mañjukaṇṭha and Madhurakaṇṭha, glorify and greet the King drawing his attention to the charms of the Park.—At Vidūṣaka's request to enjoy the wealth of its beauty, the King describes the Park. They all sit to enjoy its charms. The King and Queen congratulate each other on the beauty of the season with its refreshing breezes.—Vidūṣaka says that he forgot his learning at home; and when he demands something on loan, Candanikā is ready to give it. He feels offended. She sings a fine verse fulfilling his conditions and to the approval of the King. Vidūṣaka quietly transfers his own defeat to the King, and announces the arrival of minister Sumati.

Scene 3 (I. 27. 5—). Enters Sumati with Suśruta, the minister of Sindhunātha. After mutual welfare-inquiry, Suśruta requests the King to accept Sindhunātha's pleasure-gift, namely, the jewel Cintāmaṇi, which was acquired by his master from the Ocean and which would fulfil all the desires. It was put in a gold tray under silk cover. Sumati is asked to look duly after Suśruta. Exeunt.

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Scene 4 (I. 27. 27—). Vidūṣaka removes the silk cover, and the King praises the lustre and power of that Cintāmaṇi. Finding Vidūṣaka cold about its potency, the King tells him that such jewels are presided over by invisible Deities who can bestow any gift. Thereupon, with King's consent, he entreats, with his eyes closed, the Jewel to bring on the stage the most lovely girl.

Scene 5 (I. 29. 16—). Enters the Heroine (mentioned as Adbhuta-kanyakā, Cintāmaṇi-, or Ratna-saṁbhavā, later on as Candralekhā). The King admires her beauty in rapturous stanzas. She also feels regard for him. The Queen recognises her as noble-born. Vidūṣaka hints that she would be the queen of a Cakravartin. The King expresses his deep passion for her. The Heroine also is affected with love, and finds the situation unbearable. The Queen, noting that she was new to the place, offers her a seat. The Heroine appreciates her as a matching Queen for the King.—Behind the stage, the Bard glorifies Mānaveda and announces the evening in a couple of descriptive stanzas.—The Heroine recognises the King about whom she had heard from her father. The Queen loves her like a sister; and with King's ready consent, she conducts her to the harem while she (i.e., the Heroine) looks at the King affectionately.—The King welcomes evening with slight dejection. He insists on the Jewel being respectfully preserved, when Vidūṣaka tells him that it may be thrown away now because it has already served its purpose. Exeunt All.

Yavanikāntara II

[Some days appear to have elapsed after the King saw the Heroine (II. 15. 3). The action here begins in the morning, after the King has come to the hall of audience. At the end there is a reference to *snāna-velā*, and midday is announced by the bard.]

Scene 1 (II. 0. 1—). Āsthāna-maṇḍapa or the hall of audience: Enter the King and the female Chowrie-bearer. He remembers the Heroine, her charming limbs, the cupid and his armoury etc., and sings enamoured stanzas. The Chowrie-bearer, however, is trying to divert his attention by describing the spring.

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Scene 2 (II. 8. 2—). Enters Vidūṣaka to find the King pining with passion for the Heroine. The King assures him that his partiality for the Queen continues. Vidūṣaka narrates to him his mission thus: "Being appointed by you to get some news from the harem, I went thither early morning. On my way I met Tamālikā, with a statue in her hand, who avoided me. I too proceeded indifferently. The maid-servants (described) asked me severally about the episode of the Emerald Park. Somehow I managed to escape them and entered the harem where the Queen received me with utmost hospitality. I was seen by the Heroine (the King passionately broods on her). After spending some time happily, I took leave of the Queen. On my way back I met Candanikā who made a truce with me and gave me this letter in Heroine's hand-writing. Here it is." With thrill the King reads the love letter as well as the stanzas from Candanikā and Candrikā. Further Vidūṣaka conveys to the King that Candanikā told him how the Queen has come to know Heroine's skill in singing, how she has fixed her musical entertainment in the Ruby Park (*padma-rāgârāma*) nearby so that the King might not know it, and how the King (and Vidūṣaka, of course at Candanikā's request) might witness the same secretly from a secluded spot. As they found the Queen and Heroine going to the Ruby Park, they also proceeded to the Park and took their seat on a sapphire slab under the Tamāla, not being visible to others.

Scene 3 (II. 16. 7—). Ruby Park: Enter the Queen and (love-stricken) Heroine with retinue. The King feels happy to have a glimpse of Heroine's beautiful face; while she, reminded of the Emerald Park, is feeling love-sick.—The Queen, Heroine etc. take their seat on a dais of lapis lazuli. The Heroine begins to play on the lute and sing. Vidūṣaka appreciates her specialised skill, and the King is simply amazed at it. Vidūṣaka describes her various limbs etc. in one line, and the King adds the other line of the stanza interpreting the description with some fanciful imagery. The musical entertainment is over, and the King feels sorry. Exeunt Queen, Heroine and retinue.

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Scene 4 (II. 33. 1—). On way back from the Ruby Park: The King and Vidūṣaka stop for a while to hear what Naktamālikā and Tamālikā, the latter with a statue (*śālabhañjikā*) in hand, are talking as they are going towards them. It is evident from their conversation that the Queen has suspected King's affection for the Heroine. She had received, as a present, a Śārikā bird, Bandhumatī by name, of retentive memory from queen Śāradā of Kāśmīra. She placed the bird within the throat of a statue which was trickily put in the assembly hall where the King and Vidūṣaka conversed. The bird has heard all that the King spoke, and now Tamālikā is carrying back the statue finding the King absent from the hall. The maid-servants go, as it is the time for Queen's bath.—Behind the curtain, a bard announces midday and greets the King. The king feels anxious about the Śārikā episode which might enrage the Queen; but Vidūṣaka assures him that his (i.e., King's) generosity would soon bring her round. Both go to the harem. Exeunt All.

Yavanikāntara III

[Some days (III. 4. 19) have elapsed between the II and III Yava. The action here begins early in the evening (*pradoṣa*). There are clear references to the passing of evening (III. 5. 3), the spread of darkness (III. 9) and the rise of moon which is elaborately described in different stanzas.]

Scene 1 (III. 0. 1—). Enter the King and Vidūṣaka. The King feels dejected because the fate is not favourable. Vidūṣaka tries to divert his attention, but the King feels quite helpless. Vidūṣaka holds some hope for him, because he learnt from Candanikā the following details: The Heroine is suffering from acute pains of passion; she is physically weak; and for a change she has been taken to the Plantain Arbour near the lake. The various cooling remedies have no effect on her; she is almost nearing the end of her life; anyhow the day has passed; and somehow that orphan girl must be saved from death. This report moves the King; and as suggested by Vidūṣaka, both of them start towards the Plantain Arbour: it is late in the evening and the Queen is away to salute Sthalīśvara. It is announced from behind

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the curtain, as the moon is rising, that the cooling measures are of no avail for the Heroine against the burning sensation of body; and no one knows who would save her.

Scene 2 (III. 12. 1—). In order to save her, the King (with Vidūṣaka) approaches the Heroine, lying on bed of leaves and attended by Candanikā and Candrikā who are using refrigerants. The Heroine tries to get up to welcome the King, but he sits with her holding her hand: at his touch she feels a sudden change, from conflagration to nectar-ocean. Both of them feel quite happy. The King welcomes the rising moon.—Behind the stage, the two Bards, Mañjukaṇṭha and Madhurakaṇṭha, greet the King with elaborate description of moonlight. All of them vie with each other in giving poetic descriptions of the rising moon.—As the Queen is returning to the Plantain Arbour after saluting Sthalīśvara, the noise of the retinue was heard; Candanikā requests the King to see that this meeting is not disclosed to the Queen; he consents. Exeunt All.

Yavanikāntara IV

[The action here begins in the morning, and we have clear references to *prabhāta* or *prabhāta-velā*, IV. 1. 3, IV. 2. 1, IV. 5. 3.]

Scene 1 (IV. 0. 1—). The hall of audience (*āsthāna-maṇḍapa*): Enter the King (dressed for the occasion), retinue and two female Door-keepers, Mañjubhāṣiṇī and Kalabhāṣiṇī. The King is feeling sorry that his contact with the Heroine was shortlived and unfruitful. The Pratihārīs congratulate him on the occasion of the Viṣuvotsava.—Behind the stage, the Bard wishes that morning might bring welfare to the King.

Scene 2 (IV. 6. 1—). The King gives audience to various feudatories who have come to pay respects to him. With suitable descriptions Kalabhāṣiṇī and Mañjubhāṣiṇī alternatively announce the kings of Vidarbha, Ujjayanī, Maṇalūra, Cola, Aṅga, Magadha and Karṇāṭa, and the rulers of Nepāla, Kāmboja, Pāñcāla, Turuṣka, Cedi, Niṣadha, Vārāṇasī, Pārasīka, Mahārāṣṭra, Vaṅga, Madra, Mathurā, Matsya, Kāśmīra, Kāñcī and Draviḍa. They were treated

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with due respects, and they were about to start back to their respective places.

Scene 3 (IV. 25. 4—). The King is anxious to see the Heroine, and he is waiting for Vidūṣaka from the harem. Enters Vidūṣaka. He informs the King how, after receiving due hospitality, he happened to talk in dream about the meeting of the King and Heroine in the Plantain Arbour near the lake. This enraged the Queen very much. Consequently she has put the Heroine in chains and guarded her with an army of maid-servants (who are enumerated).

Scene 4 (IV. 26. 31—). The King feels sorry that the Queen is very angry. But Vidūṣaka tells him how her anger would disappear on account of her fresh sorrow. Vidūṣaka discloses the following facts: After paying respects to the King, prince Candraketu, the son of her aunt's husband, Candravarman, the King of Aṅgas, visited the Queen. He conveyed to her that his sister Candralekhā, her aunt's daughter, while she was playing in the park, has disappeared from Campā; and as yet she has not been traced. Candralekhā has been betrothed to the King (viz., Mānaveda) knowing from an interpreter of marks on the body that she would make her husband a universal monarch. And all this, added Vidūṣaka, has made the Queen sorrowful.—The King became enraged and passed orders to investigate from the kings, gathered there, as to who had kidnapped Candralekhā.—Enters the Queen shedding tears, with Tamālikā, and requests the King to search out her sister Candralekhā. All the kings solemnly declare their innocence. The King appeals to the presiding Deity of the jewel Cintāmaṇi to bring back Candralekhā.

Scene 5 (IV. 27. 23—). Enters Cintāmaṇi-devatā. She presents the Heroine, hereafter called Candralekhā. All are surprised. The Queen meets her bashful sister with joy. Cintāmaṇi-devatā announces that Candralekhā's husband would be a universal monarch and that therefore the Queen should consent to her marriage with the King. The Queen expresses her consent. Candralekhā is decorated for the occasion. All the kings, who had assembled for the Viṣuvotsava, are asked to stay for the wedding festival. The

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King and Candralekhā are wedded to the joy of all, especially of Vidūṣaka who dances with glee.—The goddess wants to know what more can she do. The King felicitates himself; and the play closes with the usual benediction, in which he prays that kings should have stainless fame, that men should recognise mutual obligation, that the learned should be free from jealousy, and that the blessings of Sarasvatī should flow for ever. Exeunt All.

iv) *PRĀKRIT DRAMA : SAṬṬAKA*

a) *Early Indian Drama*[1]

Even in the hands of early play-wrights like Bhāsa, Śūdraka and Kālidāsa, the dramatic compositions exhibit such a perfect form and finish that one is forced to postulate a long period of evolution and extensive experimentation prior to these authors. Aśvaghoṣa's plays, though found in fragments, are quite mature products. Turning to treatises on dramaturgy by Bharata and others, we are faced with a bewildering mass of theoretic details about the various aspects of drama: it is more an attempt at systematic collection and compilation of the then known materials. This plethora of details, howsoever useful for practical purposes and for understanding the dramatic technique, will not give us a historical sketch of the origin and gradual growth of the drama. The Indian tradition claims divine origin for the drama: Brahman drew elements like recitation, song, mimetic art and sentiment from the four Vedas; Śiva and others contributed dancing etc.; and it was Bharata who brought it down to the Earth. Such an explanation cannot satisfy modern scholarship. Consequently the scholars took the drama almost in its final form and tried to trace back its various constituent elements in the different strata of ancient Indian literature, arranged according to relative chronology. The conversation has its counterpart in the dialogue-hymns of the Ṛgveda which were repeated at a sacrifice perhaps by two parties with musical modulation, which, as an art, was fully developed as seen in the Sāmaveda. Ethnologically music, dance and drama have developed together among many peoples. The rituals of the Mahāvrata ceremonial, too, possess elements from which the drama

1. Sylvain Lévi: Le Théatre Indien, Paris 1890; A. B. Keith: The Sanskrit Drama, Oxford 1924; D. R. Mankad: The Types of Sanskrit Drama, Karachi 1936.

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might develop. The literary form and the themes of the drama are heavily indebted to the recitations and the contents of the epics like the Mahābhārata and Rāmāyaṇa. Pāṇini (c. 4th century B.C.) speaks of *naṭas* and *naṭa-sūtras*, i.e., dancers and their hand-books. The Mahābhāṣya of Patañjali (c. 140 B.C.) refers to a dramatic performance of some kind connected with the legends of Kṛṣṇa, Kaṁsa and Bali. All these references presume and would indicate a religious origin of drama. The drama, in its finished form, has much of the palace-life in it and can amuse only an audience of intellectual aristocrats; but that need not preclude us from recognising its popular elements which are closely connected with the lives of common people. There are, then, other scholars who hold different theories of the secular origin for the drama, say, from a popular mime which was introduced into the religious ritual and which, later on, with the epic, forms the fore-runner of the early Indian drama. The Indian life was so much permeated with religious spirit that it is difficult to demarcate exclusively the religious from the secular. The presence of non-Sanskritic technical terms, the use of Prākrits, simplicity of the stage, the combination of music and dance, the mixture of prose and lyrics, introduction of a character like Vidūṣaka, etc. are adduced as proofs for the popular origin. Bits of evidence are studiously sought in the drama to trace back its source to puppet-play and shadow-play. Some scholars have tried to trace the origin of Indian drama to the influence of the Greeks; but sober scholars feel convinced that its development can be satisfactorily explained by indigenous antecedents.

b) *Rūpakas and Uparūpakas*

A critical study of the basic terms and of the types of dramas, unfolds altogether a complicated picture of the evolution of early Indian drama. Though etymologically they are quite akin, it appears that *nṛtta* stands for mere dance, *nṛtya* means dance with gesture or mimetic art, and *nāṭya* signifies dance, gesture and dialogue (in prose and verse). It is the *nāṭya* that incorporated the essentials of a drama proper. The dramatic entertainments based on *nāṭya* have been designated by a general term Rūpaka which originally connoted 'representation,' and those based on *nṛtya* by Upa-rūpaka[1]

1. See Mankad's book noted above, p. 23.

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When they are mentioned as Rūpaka, there is much unanimity among theorists about the number ten and about the types, namely, Nāṭaka, Prakaraṇa, Bhāṇa, Vyāyoga, Samavakāra, Ḍima, Īhāmṛga, Aṅka, Vīthī and Prahasana.[1] Hemacandra classifies *pāṭhya-kāvya* into twelve types[2] which are the same as ten Rūpakas with the addition of Nāṭikā and Saṭṭaka; and Rāmacandra recognises twelve, i.e., ten Rūpakas plus Nāṭikā and Prakaraṇī, as the famous varieties of *abhineya-kāvya*. About the exact number and enumeration of the so-called Uparūpakas, there is no agreement among theorists. Perhaps different lists, as seen from the Bhāva-prakāśana, were current in different parts of India; and it is only the select ones that received recognition at the hands of different authorities. Putting all the known sub-types together, the number of Uparūpakas comes to about twentyfive. About these Keith remarks thus:[3] "The later theory as seen in Viśvanātha adds descriptions of eighteen minor forms of drama, Uparūpakas, which represent refinements on the original scheme. Needless to say, though omitted in the Nāṭyaśāstra, quotations are found ascribing to Bharata the doctrine, though he mentions in them but fifteen with several variations of name; the Agni Purāṇa mentions eighteen with some variants of name, while a verse cited by Dhanika names seven forms of mimetic dramas,[4] which it classes in conjunction with the Bhāṇa. The age of these divisions is, therefore, uncertain; the Daśarūpa condescends to mention only the Nāṭikā, but obviously knows of the existence of others, confining its scope to the main forms, as its title indicates."

The four types Nāṭī or Nāṭikā, Prakaraṇī or Prakaraṇikā, Troṭaka and Saṭṭaka are treated by some as derivatives from or as allied to Rūpaka types and by others as Uparūpakas. The names of the first two are closely akin to Nāṭaka and Prakaraṇa, and the definition of Saṭṭaka is made very much dependent on that of Nāṭikā. The Nāṭyaśāstra describes Nāṭikā as a mixture of Nāṭaka and Prakaraṇa; Daśarūpaka includes it under Nāṭaka; Hemacandra and Rāmacandra treat it on par with ten Rūpakas; Bhāvaprakāśana follows the Nāṭyaśāstra; and the Sāhitya-darpaṇa includes it under Uparūpakas. The Saṭṭaka is not mentioned by the Nāṭyaśāstra and Daśarūpaka, which, however, mention Nāṭikā.; Hemacandra men-

1. For more details see Mankad's book noted above, chaps. II-VI.
2. For the necessary extracts see the Appendix.
3. The Sanskrit Drama, p. 349.
4. Daśarūpaka i. 8.

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tions Nāṭikā and Saṭṭaka separately. Abhinavagupta, Śāradātanaya, Sāgaranandin etc. mention and define Saṭṭaka. Viśvanātha calls Saṭṭaka an Uparūpaka. Almost everywhere the tendency is to define Saṭṭaka in terms of the description of Nāṭikā.

c) *Nāṭikā and Saṭṭaka*

In order to understand what Saṭṭaka is, we must first note the salient traits of Nāṭikā. According to the Nāṭyaśāstra (XVIII. 58-61),[1] Nāṭikā is a variety of Nāṭaka-Prakaraṇa; its subject-matter is invented; the hero is a king; the heroine is either a girl from the harem or the *saṁgīta-śālā*, and an object of attainment; it has many females, four acts, graceful histrionics *(lalitâbhinayâtmikā)*, well-arranged *aṅgas*, royal (or love) affairs, conciliation, anger and trickery (*dambha*). It has a hero (*nāyaka*), a queen (*devī*), a go-between (*dūtī*) and attendants (*parijana*).

The Daśarūpaka, however, adds that there is an endless variety of the forms of the Nāṭikā; and it may have one, two, three or four acts, with various combinations of characters and the like. Its subject-matter is taken from the Prakaraṇa, and its hero, a self-controlled and light-hearted (*dhīra-lalita*) king, from the Nāṭaka. Devī is the elder queen, of the type known as experienced, of royal lineage, serious; and it is through her consent, the hero is united with the heroine. The heroine also is of royal descent, of the type known as inexperienced and is charming and exceedingly fascinating. Being connected with the harem, she is in the vicinity of the hero whose passion for her develops step by step by seeing and hearing about her. The hero is apprehensive through fear of the queen. There are four elements of *kaiśikī* or gay style, as if respectively joined to the four acts. The principal sentiment is the erotic with its various characteristics. The Sāhitya-darpaṇa practically covers all that is said in the Nāṭyaśāstra and amplified by the Daśarūpaka. It is silent about the endless variety of Nāṭikā and varying number of acts, but plainly calls it *catur aṅkikā*. The additional points of Bhāvaprakāśana are that a Nāṭikā can have a Vidūṣaka but not Viṭa and Pīṭhamarda.

The Nāṭyaśāstra and Daśarūpaka do not mention Saṭṭaka.[2] It is but an accident that Rājaśekhara's Karpūra-mañjarī is the ear-

1. The Sanskrit extracts are given in the Appendix.
2. For the information about Saṭṭaka in original extracts from different sources, see the Appendix at the end.

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liest known Saṭṭaka; and so far we know, he is the first to record its definition. According to him, Saṭṭaka much resembles a Nāṭikā; but it does not possess Praveśakas, Viṣkambhakas and Aṅkas. It is a composition in Prākrit (*pāüda-baṁdha*) and it is a representation to be danced (*saṭṭaaṁ ṇaccidavvaṁ*). Let us see what the subsequent authors have to say in addition to and amplifying Rājaśekhara's remarks. Abhinavagupta says that Saṭṭaka is like Nāṭikā; and possibly to explain Bharata's silence about it, he adds that it is defined by Kohala and others. Hemacandra quotes perhaps an earlier verse which specifies that Saṭṭaka is written in one language (*eka-bhāṣayā*) which is *a-Prākṛta-Saṁskṛtā*. It is a knotty term to explain; but I think, it implies that in a Saṭṭaka both Sanskrit and Prākrit are not used as in a Nāṭikā. Rāmacandra-Guṇacandra quote the same; they spell it Sāṭaka, and attribute its definition to Kohala. Kohala is an ancient celebrity connected with dramatic theory. Mārkaṇḍeya mentions him along with Śākalya, Bharata, Vararuci, Bhāmaha, Vasantarāja etc. in the opening verses of his Prākrit grammar: thus his name is associated with Prākrits as well. It is but natural, therefore, that he is credited to have recognised and defined Saṭṭaka, which was entirely in Prākrit.

According to the Bhāvaprakāśana, Saṭṭaka is a variety of Nāṭikā based on *nṛtya*. It possesses Kaiśikī and Bhāratī Vṛtti, i.e., Gay and Eloquent styles, and has no *raudra*, furious sentiment. There are no *saṁdhis;* and corresponding to the division of Aṅkas there are Yavanikāntaras.[1] There are no *chādana, skhalana, bhrānti* and *nihnava*. It uses Śaurasenī and Māhārāṣṭrī languages: elsewhere he describes it as *prakṛṣṭa-Prākṛtamayī*. Some opine that the king should not speak in Prākrit, while others hold that he might speak Māgadhī or Śaurasenī. According to some authors, Saṭṭaka is a variety of Rūpaka, similar to Nāṭikā, but its language is Prākrit.

Sāgaranandin states that Saṭṭaka avoids the *vīra* heroic, *bhayānaka* terrible, *bībhatsa* odious sentiments, besides the *raudra* furious. It has Śaurasenī, Prācyā and Mahārāṣṭrī. The king, like women, is to speak Prākrit. Though Bādarāyaṇa and others prescribe for the king usually Sanskrit and occasionally Prākrit, still the king is to speak Prākrit. The Sāhitya-darpaṇa states that the

1. It may be noted here that Vāsudeva notes *saṁdhyaṅgas* like *kārana, avamarśa, vidhāna* in his commentary on the Karpūramañjarī, pp. 27, 55, Nirnayasagar ed., Bombay 1900.

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Saṭṭaka is to be entirely in Prākrit (*Prākṛtāśeṣa-pāṭhyam*) and to to possess plenty of *adbhuta*, marvellous sentiment. Rudradāsa makes it clear that it is in Prākrit and it is to be danced. Ghanaśyāma remarks that the whole of it is in Prākrit, and therefore it is called Saṭṭaka. Whenever an illustration is noted in the above sources, it is that of Karpūra-mañjarī.

d) *Prākrits in the Drama*

The extensive population of Indian sub-continent has been, especially in early days and all along, divided into linguistic units and sub-units according to the languages and dialects. The linguistic compartments are due partly to geographical area, religious grouping, social strata, race-clan distinctions, professional guilds etc.; and naturally there has been ample margin and definite scope for cross-current influences. The population presents a veritable museum of languages and dialects. When viewed historically, we see further a cleavage between popular speeches and literary languages; at times the same language may present these phases side by side. The literary languages under grammatical restrictions get fossilised and become stagnant as book-languages: they are now and then imitated in writing by men of letters who otherwise use popular languages for their day-to-day use. The popular dialects flow along their own currents; and now and then some of its stages are raised to a literary status which survives as a book-language. This process is going on for the last few thousand years over a vast area, as evidenced by literary records of different ages and places, beginning with Veda and upto modern times.

The Indo-Aryan speech,[1] to put in broad terms, has flowed in two beds, Saṁskṛta and Prākṛta which have constantly influenced each other at different stages. The term Prākṛta (spelt as Prākrit) meaning, 'natural' 'common' etc. primarily indicates uncultured popular dialects, existing side by side with Saṁskṛta (spelt as Sanskrit), 'the accurately made,' 'polished' and 'refined' speech. The Prākrits, to begin with, are the dialects of unlettered masses used by them for their secular communication in their every day life; while Sanskrit is the language of the intellectual aristocrat, the priest, pundit or prince, who used it for religious and learned purposes. The language of every day conversation of even these must

1. Here I am quoting a few remarks from my essay on Prākrit Literature, contributed to the Cyclopedic History or Dictionary of World Literature which is being edited by Mr. Joseph T. Shipley, U.S.A.

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have been nearer the popular Prākrits than the literary Sanskrit. The former is a natural acquisition; and the latter, the principal literary form of speech, requires training in grammatical and phonetic niceties.

Contemporary with the Vedic language, which is an artistic speech employed by the priest in his religious songs, there were popular dialects probably due to tribal groups, social strata etc. and arising out of literary and home usage or the use of Āryan speech by indigenous groups. The book-language has often to be distinguished from the spoken dialects. The Vedic literature gives some glimpses of popular speeches, the primary Prākrits, but no literature in them has come down to us. The classical Sanskrit, as standardised by Pāṇini and his commentators, respectfully shelves all that was obsolate in the Vedic speech and studiously eschews all that belongs to the popular tongue: the use of such a rigorously standardised language was the job for selected intelligence; it is the language of the hieratic academy and not of the populace at large; and its fine specimens are seen in our Kāvyas, Nāṭakas, Campūs and Nyāya treatises.

The ancient Indian drama presents a striking picture of the mixed use of language, different characters speaking different languages and dialects in the same play.[1] This is looked upon by some as something analogous to the use of Doric and Aeolic in certain parts of Greek plays. If we look at the drama in the light of the above remarks, we find some explanation for the use of different Prākrit languages. It bears resemblance, so far as its beginning is concerned, to the natural use of local or vulgar forms of speech in the mouths of uncultured persons. Broadly speaking Sanskrit is spoken by men of high rank and by religious personages, while women, queens not excepted, speak one kind of Prākrit with ordinary characters, minor dialects being used by inferior or special classes.

According to their advocacy of secular or religious origin for the Indian drama, scholars hold that it was entirely either in Prākrit or Sanskrit in the beginning. Neither the earliest treatise on dramaturgy nor the oldest specimens of drama bear out the exclusive claim of one or the other: they admit Sanskrit and Prākrit side by side.

1. Keith: The Sanskrit Drama, pp. 72-75, 85-89, 120-22, 140-42, 166, 181, 185, 203, 211-12, 219, 236, 257, 334-38, 350, etc.

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The details about the use of Sanskrit, Prākrit dialects and other languages by different characters look more like a compilation of stray practices and prescriptions than a systematic codification of rules: one feels all the more convinced about this, when the details are judged in the light of subsequent practices in dramas and grammatical description of Prākrits. Bharata's details (XVII. 26-64) may be interesting for their own sake, but later writers on dramaturgy have become more concise. The Daśarūpaka[1] gives the following rules: 'Actions are to be characterized by the language, gesture, and costume of a [special] region; [the dramatist] is to employ these suitably, taking them from common life. Sanskrit is to be spoken by men that are not of low rank, by devotees (*kṛtātmanām*), and in some cases by female ascetics, by the chief queen, by daughters of ministers and by courtezans. Prākrit is generally [to be the language] of women, and Śaurasenī in the case of male characters of low rank. In like manner Piśācas, very low person, and the like are to speak Paiśācī and Māgadhī. Of whatever region an inferior character may be, of that region is his language to be. For a special purpose the language of the highest and subsequent characters may be changed.' Some of the prescriptions of Bharata that Bhikṣu and Śramaṇa are to speak Prākrit, that a Śrotriya is to use Sanskrit and that Cāṇḍālī is resorted to by Pulkasa etc. are certainly significant; and they may be looked upon as reflections of social facts, existing perhaps long before the age of Bharata. What were simple facts once became stereotyped conventions, growing obscure as time passed on. The theory and practice put together clearly show that these conventions are often analogical extensions, right or wrong, and were not quite strict and rigorously applied. The prescriptions from different sources and practices of different places and ages[2] have intricately commingled to create a highly complicated situation; and no single hypothesis, howsoever, ingenious, can easily explain all the details in a satisfactory manner.

The Indian drama, there are reasons to believe, had its preliminary aspect in a popular pantomime; and this would easily explain such dialectal practices that all women, including a queen,

1. Daśarūpakam, Gujarāti Printing Press, Bombay 1927, II. 63-66 ; The Daśarūpa, Translated into English by G.C.O. Haas, Columbia University Pres's New York 1912, 2. 96-99, pp. 74-75.
2 Sten Konow: Das Indische Drama, Berlin und Leipzig 1920, pp. 16-18 ; Keith : The Sanskrit Drama, pp. 334-38 ; etc.

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are to speak in Prākrit, and so also Vidūṣaka, a Brāhmaṇa, of high social rank. The actresses who played the female rôle perhaps came from the lower strata of society, and naturally it is befitting for them that they spoke in Prākrit, Śaurasenī, the normal prose dialect of the plays. The case of Vidūṣaka stands on a slightly different footing. He is essentially a creation of the popular theatre, whence, just for mirth and joke, he was received and retained, even in court plays, as a conventional figure crystallised into a permanent type. Whatever may be his other traits, Vidūṣaka is a king's companion and guide through thick and thin. I think, he represents a caricature of the learned Purohita who was the sole adviser of the king in almost all home-affairs. The king depends on this confidant in all his affairs of the heart; and Vidūṣaka claims that he is a learned Brāhmaṇa. This claim is confirmed by his name also. The name Vidūṣakaḥ is just a hyper-Sanskritic back-formation of Prākrit *viuso* or *viusao* (with *k*-suffix) which is to be connected with *vidvas*.[1] There could be no better proof for his being a popular creation than the Prākritic basis of his name; and it is in the fitness of things that he speaks in Prākrit.

We need not hesitate to believe that the origin of the mixed usage of Sanskrit and Prākrit in the drama might have started as a reflection of the actual practice in real life. Conversations in simple Sanskrit and Prākrits could be easily understood by all: this points out to a period long before the rise of the form of court-poetry which assumed an artistic, dignified and elaborate style in the hands of authors like Kālidāsa, Bāṇa and Bhavabhūti. This style was first evolved in epics, lyrics, Kāvyas and prose romances; and side by side with them it cannot but affect the drama too. Even by the time of Bharata's Nāṭyaśāstra the use of Prākrits had become just a matter of conventional fixing; and it was mechanically followed by most of the authors. In view of the characters introduced therein and the society for which they were meant, plays might have been composed by certain authors solely in Sanskrit or Prākrit. The Sanskrit plays like the Dūtavākya of Bhāsa and some of the early Bhāṇas have come down to us. It is but natural that the early specimens of entirely Prākrit plays have not survived: they were popular creations of unlettered masses; Prākrit compositions have been uniformly neglected all along, and

1. Words like *ajjukā*, *dauvārika*, *bhaṭṭidārikā*, *mārṣa or māriṣa* etc. definitely possess a Prākrit tinge; and *āma* is a Deśi word of Tamil origin.

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even some of the best Prākrit poems, only the names of which are known to us, are lost beyond recovery; and the orthodox theorists perhaps never liked to give a status to them among the recognised types of drama.

e) *Saṭṭaka in the Evolution of Drama*

The treatises on dramaturgy elaborately describe Nāṭaka first, and subsequently they just note in what respects the other types are similar to or different from it. This does not mean that all other types are just the variations of and derived from Nāṭaka. The theorists adopt this procedure for convenience of treatment. They are not presenting these types and sub-types according to their historical evolution: perhaps they never had such an approach in view. They have conveniently classified the information and presented the topics in a suitable manner without worrying when and where the types and sub-types of drama arose.

Various forms of dramatic representation, from just simple to the most complicated, have been in vogue since long in different parts of India; and some of the primitive types survive even to this day in out-of-the-way villages enacted by village folk in their own way. The recognition of only ten Rūpakas by theorists indicates that these were standardised types worthy of the attention of cultured classes and court circles. Later theorists do recognise certain Uparūpakas. What is subsequently recognised is not necessarily later in age. Some of the popular forms of drama could not be easily and bodily recognised by orthodox theorists: that easily explains the attitude of theorists towards the so.called Uparūpakas.

It is one thing to trace the early prototypes of dramatic conversation, recitation and action in the Ṛgvedic dialogues, epic poetry and Vedic ritual, and also try to detect similarities with Greek drama and indigenous mimes; and it is another to trace the possible evolution of Indian drama by arranging its types and sub-types in a logical and evolutionary sequence, after thoroughly studying all the theoretical details and available plays.

Lately Prof. D. R. Mankad[1] has tried to trace the history of the evolution of Indian drama. Though one may not agree with him in all the minor details, the method adopted by him gives interesting results. He starts from *nṛtta* which branches off into two

1. The Types of Sanskrit Drama, pp. 147 etc.

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currents: 1) *tāṇḍava* (*uddhata*) > *nṛtya* > Bhāṇa > Uparūpakas like Prekṣaṇaka, Ullopyaka, Sallāpaka, Śilpaka > Rūpaka types: Vyāyoga > Samavakāra, Īhāmṛga, Ḍima; 2) *lāsya* (*masṛṇa*) > *nṛtya* > Bhāṇikā > Uparūpakas like Bhāṇa, Ḍombī, Nartanaka, Prasthānaka, Hallīśaka, Kāvya, Goṣṭhī, Kalpavalli, Śrīgadita, Durbhallikā, Mallikā, Vihāsikā > Rūpaka types: Bhāṇa > Vīthī > Prahasana, Aṅka; and both these currents once more conflow to produce the finished types, Nāṭaka and Prakaraṇa. In his opinion (p. 164) Bhāṇa seems to be the first dramatic type to evolve; and he states four characteristics of the first drama: 1) It was entirely in Sanskrit, 2) it was descriptive in nature, 3) it was monologous in form, and lastly 4) it was secular in matter. In the light of the gradual evolution of *nṛtta*, *nṛtya* and *nāṭya* types outlined by him, Prof. D. R. Mankad distinguishes between certain stages of growth or periods in the *nāṭya* types themselves (p. 165): 1) The *nāṭya*, in its earliest phase, had a form which required only one actor and one act; 2) then it required many actors but had still only one act; 3) thereafter it came to be represented by less complicated types with many acts; and lastly, 4) the fourth phase is represented by the full-fledged Nāṭaka and Prakaraṇa types, which, when fully developed, gradually sent the other lesser types into oblivion.

The problem of ascertaining the position of Saṭṭaka in the evolution of drama is faced with many a difficulty; still an attempt is worth making. The term *saṭṭaka* itself is a riddle; variants of spelling like *sāṭaka*, *śāṭaka*, *sāḍika* are known, but they do not improve the situation. The word is undoubtedly un-Sanskritic in etymology like some other names of Uparūpakas such as Ḍombī, Hallīśaka, Ṣidgaka. Perhaps it is to be traced back to a Deśī word possibly of Dravidian origin. Stripped of its *k*-suffix, it shows elements like *sa+aṭṭa* or *āṭa*; and perhaps it stood originally as an adjective of a suppressed term. There is a Dravidian word *āṭṭa* or *āṭṭam*, dance, play, from the root *āṭu* or *āḍu* meaning to dance, gesticulate, to act a part or play. If the basic meaning was 'dance', the suppressed term may be *rūpaka*: one can postulate a phrase *saṭṭaaṁ rūvaaṁ*=a dramatic representation accompanied by dance. Or if the basic meaning was 'play', the suppressed term may be *nartana*: one can postulate a phrase *saṭṭaaṁ ṇaṭṭaṇaṁ* (or *ṇaccaṇaṁ* or *ṇaccidavvaṁ*)=a dance accompanied by dramatic repre-

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sentation. Perhaps for brevity only the term *saṭṭaam* has come in vogue. That Saṭṭaka is closely associated with 'dance' is an accepted fact. In the Barhut Inscription[1] the term *sāḍika* occurs in the record below a bas-relief of the dancing scene; and the theorist Śāradātanaya describes Saṭṭaka as *nṛtya-bhedātmaka*. Turning to the prologues of Saṭṭakas, Rājaśekhara uses the expression *saṭṭaaṁ ṇaccidavvaṁ*; Nayacandra remarks *aho prakrāntameva nartakaiḥ*; and Rudradāsa says *paaṭṭaha saṭṭaa-ṇaṭṭaṇe*.

About the theme, format and language of the Saṭṭaka some broad outlines are available. It is a love intrigue, as suggested by its Gay and Eloquent (*kaiśikī* and *bhāratī*) styles. It is pre-eminently associated with dance. It does not possess the orthodox, standardised divisions of *aṅka*, introductory scenes like *praveśaka* and *viṣkambhaka* and various technical junctures seen in Nāṭaka etc. The whole action is divided into four pauses indicated by the intervention of curtain (*yavanikāntara* or *java*°). It is replete with Marvellous (*adbhuta*) sentiment. It is agreed that it was composed entirely in Prākrit: Bādarāyaṇa, however, allowed an option of Sanskrit in the case of the King.

The popular character and origin of Saṭṭaka are obvious from its close association with dance, its loose format, its unceremonious construction and division, its sentiment of marvel, and above all its composition in Prākrit. An orthodox theorist like Bharata could not recognise and condescend to describe Saṭṭaka, because its mould and format were not of the accepted frame-work. It is only Hemacandra, who must have been favourably impressed by such an outstanding comedy as the Karpūramañjarī of Rājaśekhara, that recognises it on par with other Rūpakas. All others would include it among the related or subordinate types. Though Bharata silently passes over Saṭṭaka, other earlier authors like Kohala, whose works have not come down to us, did give due recognition to it.

Bharata's Nāṭyaśāstra represents only one of the many schools of dramaturgy; and if Bharata does not mention Saṭṭaka, it is no evidence at all against the antiquity of Saṭṭaka as a form of drama. The Indian drama has its roots in dance: dance was its basic and primary element; and the association of Saṭṭaka with dance is quite clear. Further, its loose technique, unconventional form and Prākrit language point out to its high antiquity in the evolution of

1. See the extract in the Appendix.

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Indian drama. It is further confirmed by the fact that an ancient theorist like Kohala gave due recognition to it. The Barhut inscription (circa 200 B.C.) mentions *sāḍika,* a form of dance, which appears to be a forerunner of *saṭṭaka.* Being popular in vogue and language, earlier specimens have not come down to us. In all probability Rājaśekhara was aware of some of them, for nowhere does he claim that his is the first creation.[1] His definition only indicates that it was not quite familiar to his court circle.

Bharata's treatise has left a great influence on subsequent authors. He recognises Nāṭikā, and later theorists define Saṭṭaka in the back-ground of Nāṭikā. This does not mean that Saṭṭaka is a popular and subsequent remodelling of Nāṭikā. But it is the reverse that appears to be true and historically justified. As a dramatic representation with dance, depicting love intrigue, enacted by a troop of girls, replete with marvellous sentiment and composed in popular Prākrit, the Saṭṭaka has something graceful and attractive about it. The theorist may not have liked to admit it as it is, but it was bound to attract his attention. The cultured classes and court circles would certainly enjoy it; it is to satisfy their craving the Saṭṭaka was made to conform to the orthodox canons of Nāṭaka; and the result of such an effort is the Nāṭikā which is duly described by Bharata and others. Thus Nāṭikā is an orthodox edition of the popular Saṭṭaka. The variety of the forms of Nāṭikā,[2] as suggested by the Daśarūpaka, perhaps indicates different attempts to raise the popular Saṭṭaka to a status acceptable to a court audience. Once Nāṭikā was evolved and defined by an authority like Bharata, subsequent authors simply followed him; and Saṭṭaka was, for a while, say during the period between Kohala and Rājaśekhara, superseded by Nāṭikā. Under such circumstances Bādarāyaṇa and others wanted a bit of Sanskrit also to be introduced, through the royal mouth, in the popular Saṭṭaka which was, in the beginning, entirely in Prākrit.

f) *Saṭṭakas Known so far*

Ancient specimens of Saṭṭaka have not come down to us. Prior to Rājaśekhara, the Saṭṭaka, though recognised as a type of drama by Kohala etc., never received a literary status among the

1. Prof. Chakravarty holds somewhat different view ; see his paper 'Characteristic Features of the Saṭṭaka form of Drama', Indian Historical Quarterly, VII pp. 169-73.
2. For the extracts about Nāṭika and Saṭṭaka, see the Appendix.

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accepted forms; it is only his Karpūra-mañjarī that became a classical example of Saṭṭaka. The Prākrit had assumed a static form by Rājaśekhara's time; and a play entirely in Prākrit was bound to be a rigorous task for average poets in subsequent centuries: it is only some poets of rare or erratic genius that were tempted to compose Saṭṭakas. That would explain, to a certain extent, why we have a small number of Saṭṭakas of a late period. There are possibilities of discovering more by exploring MSS. libraries. So far I have been able to list half a dozen Saṭṭakas: 1) Karpūramañjarī of Rājaśekhara; 2) Rambhā-mañjarī of Nayacandra; 3) Candralekhā of Rudradāsa; 4) Vilāsavatī of Mārkaṇḍeya; 5) Śṛṅgāramañjarī of Viśveśara; and 6) Ānandasundarī of Ghanaśyāma.[1] The analysis etc. of Candralekhā have been already presented; so some important details about the rest of them may be given here. These details, I believe, would be useful not only for a comparative study of different Saṭṭakas but also to a student of Indian literature, especially in Prākrit.

Rājaśekhara and his Karpūra-mañjarī

Rājaśekhara belonged to the Yāyāvara family. Akālajalada of great virtues was his grandfather, styled as *mahārāṣṭra-cūḍāmaṇi*; his father was Darduka or Duhika, a great minister; and his mother was Śīlavatī. He had married Avanti-sundarī of the Cāhuāṇa family. He reached eminence as a spiritual teacher or *upādhyāya* of Mahendrapāla or Nirbhara-rāja, through the stages of *bāla-kavi* and *kavi-rāja*: he was thus connected with the court of Kanauj at the time of both Mahendrapāla and his son Mahīpāla. The dates available for these kings from epigraphic sources range from 903 to 917 A.D.; so it is evident that Rājaśekhara lived about A.D. 900. It is probable that he wrote some poems like the Haravilāsa. At present only five of his works have come down to us; four plays and the fifth, an incomplete encyclopedic treatise on different aspects of poetry: 1) Bāla-rāmāyaṇa, 2) Bāla-bhārata, 3) Karpūra-mañjarī, 4) Viddha-śālabhañjikā, and 5) Kāvya-mīmāṁsā. The Karpūra-mañjarī[2] is a Saṭṭaka, entirely in Prākrit and in four Javanikāntaras; and it was brought on the stage at the desire of the author's wife, Avanti-sundarī.

1. Two more Saṭṭakas, as noted below, are attributed to him; but without inspecting their MSS. nothing can be definitely said about them.
2. See the eds. of Karpūramañjarī referred to above, pp. 5, 7.

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INTRODUCTION

I. In this excellent Saṭṭaka, which is a stream of poetic flavours, king Caṇḍapāla, which name reminds one of Mahendrapāla, takes to wife the Kuntala princess, Karpūramañjarī, really a cousin of queen Vibhramalekhā, in order to achieve the rank of an emperor. After the Nāndī and the Prastāvanā in which the author is introduced and the theme is suggested, the king and the queen describe the advent of spring. The bards also greet the king by elaborately depicting the scenes of spring. Vidūṣaka and the maid-servant Vicakṣaṇā dwell on the same theme; they fall out in their poetic competition and begin abusing each other; her superiority being recognised by the king, Vidūṣaka is about to quit the royal company. But he gets a pretext to come back with a magician, Bhairavānanda, who praises the Kaula religion and parades his miraculous ability to achieve any feat. At the king's suggestion and Vidūṣaka's request, the magician brings on the stage the lovely Vidarbha princess in her bathing dress. The king falls in love with her and grows eloquent about her physical charms; and she also glances him affectionately. She discloses to the queen that she is the daughter of Vallabharāja and Śaśiprabhā of Kuntala country; the queen finds that she was her cousin sister Karpūramañjarī, and takes her into the palace for dressing and toilet.

II. The door-keeper tries, by describing nature, to divert the king who is passionately brooding over the charms of that heroine. Vidūṣaka enters with Vicakṣaṇā with whom he has a truce and who has brought from Karpūramañjarī a love-letter describing her passion for the king: therein a stanza depicting heroine's pangs has been added by her friend. Vicakṣaṇā describes how the heroine was dressed and decorated; and the king frames the details with his own fancy. Both the king and heroine are suffering equally. At Vicakṣaṇā's hint, the king accompanied by Vidūṣaka sees the heroine gracefully playing on the swing. Vidūṣaka offers a poetic description, and the king continues his amorous plaints. It is learnt how she is suffering from love-fever. Later the king sees her in the garden while she is embracing the Kurabakạ, glancing the Tilaka and kicking the Aśoka tree: all this only heightens king's passion for her.

III. The queen has grown suspicious and has kept the heroine in a guarded room, but the king has got prepared an underground passage from it to the palace garden. The king broods over her

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charms and narrates to Vidūṣaka a dream in which he met the heroine; Vidūṣaka mocks him by narrating a fantastic counter-dream. Both of them have a discussion about the philosophy of love. Karpūramañjarī is suffering excessively, and she discloses her pangs to her companion Kuraṅgikā. The king, with Vidūṣaka, hears it, approaches her to her pleasant surprise, and leads her to the pleasure-garden happily holding her by the hand. Two bards describe in long stanzas the moon-rise; the lovers under shining moon-light are in a mood of supreme felicity. The queen's arrival is announced. All disperse in haste, and the heroine retires to her room through the under-ground passage.

IV. The king and Vidūṣaka describe the summer and its effect on love-stricken persons. Vidūṣaka tells him how the queen discovered the under-ground passage, closed it, and appointed an army of maid-servants to guard the heroine. The king is requested by the queen to attend the *vaṭa-sāvitrī* festival. After Gaurī is worshipped, the magician demands from the queen by way of *dakṣiṇā* that Ghanasāramañjarī, a daughter of Caṇḍasena of Lāṭa, should be married to the king who thereby becomes a universal monarch. The queen consents to this and announces her intention to the king. By playing the trick of hide-and-seek, to the great confusion of the queen, the magician produced Ghanasāramañjarī on the scene. The marriage function goes on merrily; but soon the queen, to her regret, is made to realize that Ghanasāramañjarī was only another name of Karpūramañjarī. The king thanks Bhairavānanda for fulfilling all his desires.

We do not possess today earlier definitions and specimens of Saṭṭaka in the light of which Rājaśekhara's performance could be judged. Rājaśekhara defines Saṭṭaka as analogous to Nāṭikā with certain reservations, and there is nothing in this play which is contradictory to Bharata's definition of Nāṭikā which perhaps he had in view. He has not specified the number of Javanikāntaras, but he has four; there are no Praveśaka and Viṣkambhaka; and excepting the stage-directions and names of characters, everything is in Prākrit. The abuses in an involved style, the series of names of female guards and the hide-and-seek scene may be interesting, but they lack effect in a play to be enacted; one wonders how that scene can be managed at all on a simple stage excepting through make-belief. Rājaśekhara is more a poet than a playwright; and like those of

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some of his predecessors his play Karpūramañjarī is more worthy of being read and studied than staged. He is a consummate master of language and expression, rich in vocabulary, idiomatic usages and metrical forms. His descriptions of the spring, moon-rise, swing-scene, the *carcarī* dance, etc. are admirable pieces of poetry testifying to his rigorous training in the niceties and conventions of poetics. Some of his pictures are vivid, and his love-lorn songs full of sentiment. He introduces, possibly as an element of popular Saṭṭaka, a *carcarī* which indicates a group-dance accompanied by songs and poses, described by him (IV. 10-19).

Nayacandra and his Rambhā-mañjarī

Looking at the common verses of biographical interest in the Hammīra Mahākāvya[1] (XIV. 46, 46* 1, 46* 3, 46* 4) and the Rambhā-mañjarī[2] (I. 15-18), it is plain that it is the same Nayacandra that composed these two works. He gives some details about his spiritual predecessors. In the famous Kṛṣṇagaccha, there was one Jayasiṁhasūri who defeated in dispute Sāraṅga, an outstanding poet among those who composed in six languages and a great logician (*prāmāṇika*), and who wrote three works: Nyāyasāra-ṭīkā, a new grammar, and a kāvya of Kumāranṛpati. Sāraṅga's identity is uncertain.[3] Of the three works of Jayasiṁhasūri, the first is a commentary on Bhāsarvajña's Nyāyasāra (c. 900); and the third is the Kumārapāla-carita, in ten cantos, finished in Saṁvat 1422 (A. D. 1364-65).[4] Jayasiṁha's pupil was Prasannacandra, respected by kings. Our author, Nayacandra, though a pupil of Prasannacandra, calls himself a veritable successor of Jayasiṁha in poetic merits. He mentions his labours in the field of poetry and refers to the blessings that the goddess of speech bestowed on him. He makes reference to earlier poets like Kukkoka, Śrīharṣa [the author of Naiṣadhīya], Vātsāyana, (Veṇīkṛpāṇa-) Amara i.e., Amaracandra. He styles himself a second Amaracandra in poetry. This

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1. Ed. Kirtane, Bombay 1879.
2. Ed. Rāmacandra Dīnānātha, Bombay 1889. There is a fine MS. (dated Saṁvat 1535) of Rambhā-mañjarī, Text and Sanskrit Gloss, No. 335 of 1884-86, in the Bhandarkar O.R.I., Poona. For some details about it, see Descriptive Catalogue etc. by P. K. Gode., Vol. XIV: Nāṭaka, Poona 1937, p. 246-47. The above ed. is possibly based on this MS. For some observations on this play, see Chakravarty's paper 'Characteristic Features of the Saṭṭaka form of Drama' Indian H. Quarterly, Vol. VII, pp. 169-173.
3. Dr. Raghavan writes to me: 'Sāraṅga is in all likelihood, father of Bhatta Rāghava, pupil of Vādīndra. See Intro. G.O.S. Tarkasaingraha and Mahāvidyā-viḍambana.
4. Jinaratnakośa by H. D. Velankar, Poona 1944.

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Amaracandra[1] is the author of Padmānanda Mahākāvya (following which the Hammīra-kāvya also is *vīrāṅka*) and flourished about the middle of the 13th century A.D. The Hammīra-kāvya is a poem of great historical interest, and it celebrates the heroic career of Hammīra (incidentally that of his predecessors) who bravely fought against 'Alāu'ddîn and died on the battle field in 1301 A.D. Nayacandra is aware of the standard of poetry laid down in Kāvya-prakāśa etc.; and he tells how he has tried to make his poem full of matter with flavour: the critics should not mind his faults of expression (for which, if any, he wants to be forgiven) which have not been altogether avoided even by authors like Kālidāsa. He composed this poem full of amorous, heroic and marvellous sentiments to silence the court circle of Tomara Vīrama which asserted that no one at present could compose a Kāvya like earlier poets. He claims that his poetry possesses both the *lālitya* of Amaracandra and *vakrimā* of Śrīharṣa. As to Nayacandra's age, he must have flourished between A.D. 1365, the date of Kumārapālacarita of his grand teacher Jayasiṁhasūri, and A.D. 1478, the date of the Poona MS. of Rambhā-mañjarī. The exact identification of king Tomara Vīrama would help us to bring these limits nearer. The editor of the Hammīra Kāvya has added a remark like this: 'King Tomara Vīrama, whoever he was, appears to have lived seventy years before Akbar'; but no evidence is given. In the list of the Tomara princes of Gwalior,[2] there is a king Vīrama; and the dates available for his grandson, Duṅgarendradeva, are 1440-1453 A.D. Deducting 50 years or so for two generations, we get about 1400 as the date of Vīrama. Padmanābha Kāyastha composed a Yaśodhara-carita at the request of Kuśarāja Mantrin who was the minister of Tomara Vīrama of Gopadurga. This king fought a battle against Ikbalkhān is Saṁvat 1462 (-57-) i.e., 1405 A.D.[3] So we might assign Nayacandra to the beginning of the 15th century A.D. Nayacandra, as indicated by his spiritual genealogy, is a Jaina monk; but his *maṅgala* verses in the Hammīra kāvya are applicable to both Jaina and Hindu deities, and the *nāndī* of Rambhā-mañjarī invokes Viṣṇu as Varāha. The Rambhā-mañjarī of Nayacandra is

1. M. D. Desai: Jaina Sāhityano Saṁkṣipta Itihāsa, Bombay 1933, pp. 378-81; M. B. Jhavery: Comparative and Critical Study of Mantraśāstra, Intro. p. 222-23, Ahmedabad, 1944.
2. C. M. Duff: The Chronology of India, p. 306, Westminister 1899; D. R. Bhandarkar: A List of Inscriptions of Northern India, p. 404.
3. See Jaina Hitaishi: Vol. XV. pp. 223-26.

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a Saṭṭaka; so we might analyse its contents and study some of its aspects critically.

I. After the *nāndī* in which Varāha is saluted and Madana is greeted by referring to the amorous glances of grown up girls, Sūtradhāra invokes god of love and glorifies Īśvara and Pārvatī. He introduces in elaborate expressions the king Jaitracandra or Jayacaṁda, alias Paṅgu, who is the son of Malladeva and Candralekhā, who usurped the kingdom of Madanavarman, who defeated Yavanas and who was ruling over Benares; and announces his intention to Naṭa that they should enact a *prabandha* in order to entertain the gathering of good people assembled at Benares for the *yātrā* (or annual festivity) of Viśvanātha at the time of summer solstice. The subject-matter, full of amorous flavour and with the great king Jaitracandra as the hero, would prove to be of quite absorbing interest. The *prabandha* to be staged is a Saṭṭaka, Rambhā-mañjarī by name, which is in a way superior to the Karpūra-mañjarī of Rājaśekhara; its author is Nayacandra who, being blessed by the goddess of learning, is a skilled poet in six languages, and who has described himself by comparing his poetic gifts with those of Amaracandra and Śrīharṣa. In this Saṭṭa king Jaitracandra, who has already seven wives, marries Rambhā as the eighth with a view to become the lord of earth.

The king Jaitracandra, praised by bards in Sanskrit, Prākrit and Marāṭhī, enters with his queens; and he is greeted by a cuckoo from a mango tree with blossoms. The king and queen greet each other and are greeted by the bard on the advent of spring. There ensues an abusive quarrel between Vidūṣaka and Karpūrikā; she laughs at his inheritance of scholarship from his wife's side and slights his poetic skill; both of them present their composition before royalty. Karpūrikā proves superior; Vidūṣaka feels insulted and bids good bye to the palace. The queen describes moon-rise etc., and the king is anxious about Nārāyaṇadāsa who was to bring some news about Rambhā. Nārāyaṇadāsa accompanied by Rambhā in her wedding dress is brought in by Vidūṣaka. The king received the name Jaitracandra, because, on the day of his birth, his grandfather defeated the Kharpara army which came to the Daśārṇa country.[1] Nārāyaṇadāsa has some happy news to convey: it is

1. The relevant lines stand thus : पत्तं तम्मि दसण्णगेसु पवलं जं खप्पराणं बलं, जित्तं झत्ति पियामहेण पहुणा जेत्तं ति नामं तओ । I. 43.

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announced to the king from behind the curtain that Rambhā, born in the Kimmīra *vaṁśa*, the grand-daughter of Devarāja and the daughter of king Madanavarman of Lāṭa, who is as beautiful as Pārvatī, was betrothed to (?) Haṁsa, but is carried off by her maternal uncle Śiva and has been brought here with the wedding *kaṅkaṇa* on her hand. The king receives her who comes in a palanquin; he begins to describe her limbs with an amorous eye; Vidūṣaka and Nārāyaṇadāsa only switch on his appreciation for her; and his passion reaches a higher degree. The bard announces that it is an auspicious moment; the priests mutter the holy mantras; Vidūṣaka declares that the king Jaitra and Rambhā are duly married; and there are jubiliations for the occasion. Morning is announced by the bard; along with other queens Rambhā is sent to the harem by the king who retires for his morning duties.

II. Being separated from Rambhā, the king is pining for her by remembering her physical charms; and the door-keeper is trying to divert him by describing garden scenes. He is anxious to hear about her. The maid-servant Karpūrikā informs him that Rambhā is quite happy in the sisterly company of the harem where she is personally taken care of by the queen Rājīmatī; and by assuring him of Rambhā's deep attachment, she reads to the king her love-letter, despatched secretly, which only heightens his passion. Vidūṣaka narrates to him his dream in which he was a bee; later on he was changed into sandal wood the paste of which was applied to Rambhā's breast, and pressed by king's embrace he woke up. He interprets it that the king would soon meet Rambhā. The king is nervously anxious to meet her immediately. Karpūrikā, taking support of an Aśoka branch, manages to bring down Rambhā through the window. Both king and Rambhā enjoy amorous pleasures. The queen arrives, and they have to disperse.

III. The love-lorn queen welcomes the king; and after hearty amorous pleasures, the king asks her permission to meet Rambhā like this to which she consents and happily retires to bed. Rambhā comes to the king who receives her affectionately. Singing passionate lines alternatively, both of them go on happily enjoying amorous sports through different conventional stages. The night is easily spent and the dawn is announced by bards. Rambhā is sent to the harem, and the king attends to his duties after morning formalities.

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More than once Nayacandra hints that the *prabandha* of Jaitra—, Jaya— or Jayanta-candra is being enacted; and therefore, it is quite likely that he draws his story from some Prabandhas. There is an old, anonymous Prabandha,[1] some important facts from which are: The Rāṣṭrakūṭa Jaitracandra, son of Vijayacandra, ruled at Benares in the country of Kānyakubja. He had a queen Karpūradevī; and he married also Suhāgadevī, the daughter of a Śālāpati. He overpowered Lakṣmaṇasena of Bengal and Paramarddi of Kalyāṇakaṭaka. He was highly praised by the poet Canda. He refused to give his kingdom to Suhāgadevī's son; so she invoked the aid of Suratrāṇa Sahābadīna who was faced by Pṛthvīrāja and halted at Yoginīpura. Jaitracandra felt happy when his adversary, viz. Pṛthvīrāja, was defeated, but his minister realized the danger to his kingdom. In his second campaign, the Suratrāṇa entered Benares in Saṁvat 1248, Caitra śu. 10, and was victorious against Jaitracandra who died in the river Yamunā and whose eldest son, in the battle. That Suratrāṇa treated Suhāgadevi with disrespect for her treachery against her husband and her son was converted into a Turuṣka.

According to the Prabandha-cintāmaṇi of Merutuṅga,,[2] the great monarch (*prājya-sāmrājya-lakṣmīṁ pālayan*) Jayacandra of Kāśī had a title Paṅgu; he married Sūhavā, the wife of a Śālāpati; he refused to recognise her son as the heir-apparent; she invited the Mlecchas or Turuṣkas to attack Vārāṇasī; when it was beseiged, the king put her son on his elephant and plunged himself in the stream of Yamunā.

In the prabandha about Śrīharṣa, the author of Naiṣadhīya, the Prabandha-kośa of Rājaśekhara[3] gives some facts about Jayantacandra, the son of Govindacandra and the king of Benares, who was famous as Paṅgula. He married a young, beautiful widow, Sūhavadevī, the wife of a Śālāpati from Anahilla-pattana on which Kumārapāla was ruling. To the displeasure of Sūhavadevī, he decided to give the kingdom to prince Meghacandra and not to her son. She managed to invite the Suratrāṇa of Takṣaśilā to attack

1. Purātana-prabandha-saṁgraha, ed. by Jinavijayaji, Singhi Jaina Granthamālā 2, Calcutta 1936, pp. 88-90.
2. Edited by Jinavijayaji, Singhi Jaina Granthamālā 1, Sāntiniketan 1933, pp. 113-14.
3. Edited by Jinavijayaji, Singhi Jaina Granthamālā 6, Sāntiniketan 1935, pp. 54-58.

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Benares. The king was ruined in the battle, and the town was taken by the enemy.

About the name of the father of Jayacandra, the Prabandhas do not agree among themselves, nor does any one agree with Nayacandra's version. Modern historians[1] give this genealogy: Govindacandra (c. 1114-1155), Vijayacandra (c. 1155-1170) and Jayacandra (c. 1170-1193); that means Prabandhakośa has either confused Jaya— and Vijaya-candra or more probably the name of the latter is skipped over in the text; and according to Rambhā-mañjarī we will have to admit that Malladeva was another name of Vijayacandra. The Prabandhas have no reference to his seven wives and to the eighth wife Rambhā noted by Nayacandra. In one Prabandha, Karpūradevī figures as a queen, but in our play there is a maid-servant Karpūrikā by name. The hero Jaitracandra is a brave king of Benares, and he had a title Paṅgu: these two facts are unanimously accepted by two Prabandhas. The first Prabandha is silent about this title, though some other details are common. The two Prabandhas and our play explain the title Paṅgu almost similarly. So it is plain that Nayacandra's hero is the same as Jaitracandra of Prabandhas; but our author appears to have added certain details to make the plot suited for a Saṭṭaka the model for which was the Karpūra-mañjarī. Our hero, then, as already hinted above, is the same as Rājā Jaichand, almost the last king of the Gāhaḍavāla dynasty, who had made Benares his principal residence and who was overthrown by Muhammad of Ghōr (Shihābuddīn). It is not clear who this Madanavarman of Lāṭa[2] is; but it is not unlikely that Nayacandra had in view a Chandel ruler of that name. Nayacandra's statement that Jaitracandra brought under control the kingdom of Madanavarman is based possibly on the account of the Prabandha according to which he overpowered Paramarddi who had inherited the kingdom of Madanavarman.

Nayacandra refers to the Karpūra-mañjarī (Km.) of Rājaśekhara, and he claims that his Rambhā-mañjarī (Rm.) is in a way superior to it. Rm. imitates Km. in many respects. The scene of spring that is being described by the king, queen and bards, the quarrel between Jester and maid-servant in which the former

1. H. C. Ray: The Dynastic History of Northern India Vol. I, Calcutta 1931 p. 548.

2. This name reminds me of the name Candravarman of Lāṭa in the Viddhaśālabhañjikā.

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claims hereditary scholarship, and the diversion of the love-lorn king with the description of nature by the door-keeper: all these remind us of similar situations in Km. Some ideas, too, are common, at times with slight variations: in both the Jester has a fantastic dream; the trees like Aśoka, Bakula and Kurabaka are introduced to heighten king's passion; and the contents of the love letter are almost identical. We come across even some common expressions in both the texts (Km. II. 11 & Rm. I. 40; Km. I. 32-34 & Rm. I. 49).

If the plot is scanty in Km., there is not even the semblance of it in Rm. Nayacandra's Prākrit verses are not as fluent as those of Rājaśekhara. Nayacandra has, however, a pedantic mastery over Sanskrit expression; and a couple of his Sanskrit verses (III. 3-4) are really beautiful and testify to his potential poetic ability. As a play, Rm. does not leave a favourable impression. One wonders how a cultured audience would receive the love dalliance of a king with his two queens, one after the other, on the stage. The tone of the amorous sentiment is devoid of depth and dignity: the depiction of it is more an exhibition than suggestion. In some places, strangely indeed, without making the characters speak and act, the author begins to describe their behaviour outside the stage-directions (II. 18-20; III. 7, 21).

Though the Poona MS. and, perhaps following it, the printed text of the Rambhā-mañjarī call it a Nāṭikā: *samāptā Rambhāmañjarī nāma nāṭikā,* Nayacandra has plainly called Rm. a Saṭṭa or Saṭṭaka (I. 19). The play comes to a close within only three Javanikāntaras, so far as the present documentary evidence is concerned; but the ambition of the king to become the lord of earth is not explicitly fulfilled, though the King marries Rambhā in the very first Yavanikāntara and sports with her in the second and third. Either the play is incomplete, or the author has overlooked what he has put in Sūtradhāra's mouth:[1] the abrupt ending of the play just in three Javanikāntaras and the absence of Bharatavākya go to strengthen the former alternative.

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1 इक्खागूण नरेसवंसतिलओ सो जेत (v. l. जयत)चंदप्पहू, जुत्तीए परिणीय सत्त घरिणी रूवेण जा अच्छरा। एयाणि भविदुं जहुत्तविहिणा भूमंडलाखंडलो, रंभं तं परिणेदि अट्ठमतियं एयम्मि सट्टे वरे ॥ १–१९ ॥

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Nayacandra employs both Sanskrit and Prākrit in this play, and the use of them by different characters is interesting. The Naṭa, the queens Vasantasenā and Rambhā, Pratihārī, Vidūṣaka and Ceṭī speak Prākrit, and their verses also are in Prākrit excepting one (II. 14) in the mouth of Ceṭī (with the phrase *saṁskṛtam āśritya)* which is in Sanskrit. The Sūtradhāra, king Nārāyaṇadāsa and Maṅgala-pāṭhaka have their speeches in Sanskrit, but their verses are in Sanskrit as well as Prākrit. One bard has a glorificatory prose passage in Prākrit, while others have their songs both in Sanskrit and Prākrit. The Nāndī verses are in both the languages.

The Daśarūpaka, as seen above, admits a varying number of acts in a Nāṭikā which has been a model for later Saṭṭaka; but whenever the number of Javanikāntaras is specified, it is necessarily four; and in this respect, the Rambhā-mañjarī, as a Saṭṭaka, does not conform to its description. Further in the use of languages too, it does not satisfy the accepted condition of Saṭṭaka: it is not entirely in Prākrit. The Bhāva-prakāśana and Nāṭaka-lakṣaṇa-kośa record an opinion that Sanskrit was allowed for the king in a Saṭṭaka; but this play allows not only the king but also some other characters to speak in Sanskrit. It is really a note-worthy convention that Nayacandra is making even his Sanskrit-speaking characters utter some of their verses in Prākrit. When a Prākrit-speaking character, the Ceṭī, utters a Sanskrit verse, the apologetic *saṁskṛtam āśritya* is there. Unless some more Saṭṭakas of the type of Rm. come to light, the promiscuous use of Sanskrit and Prākrit cannot be satisfactorily explained, nor is it confirmed by the views of any theorists so far known.

Nayacandra makes the bards sing the glory of Jaitracandra in three languages, Sanskrit, Prākrit and Marāṭhī; the Marāthī passage deserves our special attention. I am reproducing it below from the Poona MS. (folio No. 3a) without any corrections:

जरि पेखिला मस्तकावरी केशकलापु ।
तरि परिस्खलिला मयूरांचे पिच्छप्रतापु ॥
जरि नयनविषयु केला वेणीदंडु ।
तरि साक्षाज्जाला भ्रमरश्रेणीदंडु ॥
जरि दृगोचरी आला विसाल भालु ।
तरि अर्द्धचंद्रमंडलु भइला उर्णायुजालु ॥
भ्रू जुगलु जाणु । द्वैधीकृतकंदर्प्पचापु ।
नयननिर्ज्जितु जाला षंजनु निःप्रतापु ॥

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मुखमंडलु जाणु शशांकदेवताचे मंडलु ॥
सर्व्वांगसुंदरतामूर्त्तिमंतु कामु ।
कल्पद्रुम जैसे सर्व्वलोकआशाविश्रामु ॥

This is a specimen of literary Marāṭhī of the age of Nayacandra or, to be more definite, of the period of the MS., Saṁvat 1535 (A.D. 1477-78). Perhaps a line rhyming with the ninth is missing. The passage is certainly in Marāṭhī of an archaic type but not very old. It shows the full development of the characteristic features which belong to the language in its New Indo-Āryan stage and which cannot be traced to the Middle Indo-Āryan, for instance, the formation of the past tense in *-l: pekhilā, pariskhalilā, kelā, jālā, ālā* and *bhaïlā*, with its agreement with the subject; secondly, the formation of the Genetive in *mayūrāṁce* and *devatāce*, both sing and pl.; and lastly, the form *jālā*, twice used without the present-day aspirate which came into use some time in the beginning of the 19th century.

Mārkaṇḍeya and his Vilāsavatī

Mārkaṇḍeya is the author of the Prākṛta-sarvasva[1] which occupies an important position among Prākrit grammars. Very little is known about his personal history. He composed his grammar in the reign of Mukundadeva who ruled over Utkala or Orissa. There was a king of Orissa of this name during the second half of the 17th century A.D. to which period Mārkaṇḍeya may be tentatively assigned. Prohibiting the use of Genetive for purposive Dative, he remarks thus in his grammar (V. 131):

क्वचिन्न तादर्थ्ये। तादर्थ्ये विहितायाः चतुर्थ्याः षष्ठी न स्यात्। 'पाणाअ गओ भमरो लब्भइ दुक्खं गइंदेसु॥' 'सुहाअ रज्जं किर होइ रण्णो।' इति मम विलासवतीसट्टके॥

The remark is quite plain, and we learn that Mārkaṇḍeya composed a Saṭṭaka, Vilāsavatī by name. Viśvanātha (c. 14th century A.D.) mentions in his Sāhityadarpaṇa (VI. 277-79, prose remark) one Vilāsavatī, a Nāṭya-rāsaka, which obviously must be an earlier and different work. The name of Vilāsavatī as a heroine is pretty old and figures in the stories composed by Haribhadra (8th century A.D.), Sādhāraṇa (11th century A.D.)[2] etc. If we can discover a MS. of the Vilāsavatī Saṭṭaka, composed as it is by an

1. Edited by S. P. V. Bhattanatha Swami, Vizagapatam 1927; L. Nitti-Dolci:; Les Grammairiens Prākrits, Paris 1938, pp. 89 etc.
2. Jinaratnakośa by H. D. Velankar, Poona 1944, p. 358.

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eminent Prākrit grammarian like Mārkaṇḍeya, it would be of great value to assess the nature of Prākrit in a Saṭṭaka.

Viśveśvara and his Śṛṅgāra-mañjarī

Viśveśvara,[1] the son of Lakṣmīdhara, belonged to Almoḍhā or Almora, and flourished during the first quarter of the 18th century A.D. The editors of Kāvyamālā have recorded that his eighth descendent, Deveśvara (Cunīlāla) by name, lived some time earlier than 1910 at Anūpaśahara on the Ganges. It is said that Viśveśvara began his literary enterprises at the age of ten and died prematurely at about forty. He is a voluminous writer, and there stand against his name more than twenty works of which Navamālikā is a Nāṭikā and Śṛṅgāra-mañjarī is a Saṭṭaka.[2] I could get two MSS.[3] of the latter; and its contents are analysed below.

I. After the *nāndī* verses, in which are invoked Pārvatī and Madana, the Sūtradhāra, who is out to please the audience, hears the Naṭī describing the spring behind the curtain. As she compares spring with Saṭṭaka, he takes a hint and decides, in consultation with her, to enact the same, depicting amorous sentiment, especially in separation. He explains to her that the Saṭṭaka to be staged is the Siṁgāra-maṁjarī (Sk. Śṛṅgāra-mañjarī) which gives rise to great wonder, which has well-shaped characters, and the limbs of which are set at various places (*vihāa-saṁṭhavia-saalaṁgā*, p. 2). Its author is Viśveśvara, the son and disciple of Lakṣmīdhara of great learning; and it is being staged at the behest of the learned assembly which has rightly judged its merits. Sūtradhāra feels highly pleased that his beloved well suggested what he had in mind.

In a park, then enters the king, Rājaśekhara, praising sleep which acquaints one with abnormal experiences (in dream). He is yearning for an unknown person. Inquired by Vidūṣaka and with intervening remarks from him, the king narrates to him his latest dream. He saw therein a girl of exquisite beauty, and felt very

1. Kavyamālā VIII, pp. 51-52; M. Krishnamachariar: History of Classical Sanskrit Literature, p. 355.
2. The colophon of the MS. reads *sāṭaka*.
3. Both of them belong to the Government collection in the Bhandarkar Oriental Research Institute, Poona 4; their Nos. are: 810 of 1886-92 and 435 of 1892-95. The latter is a good MS. containing the Prākrit text which has interlinear Sanskrit chāyā in red ink on some three pages at the beginning and some six pages in the middle. It is dated śaka 1639, i. e. A. D. 1716-17, and thus almost contemporary with the author.

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happy almost like Indra; the girl appeared to be in a mood of disappointment; Vasantatilakā, maid-servant of the queen, led her in saying that it was time for royal assembly; and she went out with heavy steps, looking at him. The king, who is suffering from pangs of separation, expresses his fear that the queen might come to know about this. He is assured by Vidūṣaka that he might soon meet that girl; but he is pessimistic, for he knows neither her name nor place. He has now come to the park where he had seen her. Vasantatilakā comes there; the king suspects whether she overheard his talk; Vidūṣaka holds a subtle and shrewd conversation with her; and therein it is disclosed that she did overhear the passionate expressions of the king. The king admires her sharp grasp, takes her into confidence, and tells her his vision in the dream. She realizes that he might have seen her friend Śṛṅgāramañjarī; she requests him to paint her portrait; and from that she discloses that it was that of her friend Ś.-mañjarī. She writes on it a verse from her friend who, she conveys to the king, is also in love and pining for him helplessly. She takes king's permission to convey all this to her. Evening is announced.

II. With that painting-board in his hand, the king is brooding over Ś.-mañjarī's beauty and poetic skill. Now and then Vidūṣaka is adding his comments. Both of them discuss how queen Rūpalekhā is jealously guarding the heroine, Ś.-mañjarī, whom, consequently, they are not able to see. The king tells Vidūṣaka that a woman is always unhappy at the presence of a co-wife. While the king is conveying his plan to Vidūṣaka, he receives an invitation from the queen, through Mādhavikā, to attend the worship of Madana in the park; he goes thither immediately, being led by Vidūṣaka; he is reminded of the heroine seen in that park; both of them wax eloquent on the scenes of spring, visible in the park. They halt under a Mādhavī bower awaiting the queen who arrives with her retinue and begins describing spring. They all proceed to the spot of worship, and the king takes seat with the queen. Vasantatilakā taunts Vidūṣaka on the throbbing of his left eye: he feels offended and talks of his learning. He has a quarrel with her. He feels defeated and wants to quit the royal company caring a fig for the prospect of *dakṣiṇā*, because his merits are not recognised. At queen's request, he stays there; and with great reluctance, she had to call Ś.-mañjarī to act as a judge, expert in sentiments, to settle the dispute between the Jester and

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maid-servant. Mādhavikā brings Ś.-mañjarī who is quite happy at the opportunity of seeing the king. The queen does not want King and Ś.-mañjarī to see each other for long; she requests the king to begin with her Madana's worship, so that the dispute might be decided in the mean time. Vasantatilakā and Vidūṣaka begin their dispute about *śṛṅgāra* in the presence of the judge; Vidūṣaka feels that the real purpose, namely, that the king might see the heroine, is served; he gives no replies, and thus loses in dispute. As the business of arbitration is over, the queen asks the heroine to go back; and she, along with the love-lorn king, continues her worship. The blessings of all-powerful Madana are invoked from behind the curtain. At queen's suggestion, king retires to the terrace.

III. After a little discussion with the king on some aspects of love, Vidūṣaka informs him how the queen is strictly guarding the heroine, and how even Vasantatilakā's movements are restrained, lest she might bring about a meeting between king and heroine. Still Vidūṣaka managed to see Vasantatilakā. He learnt from her that the heroine is terribly suffering from separation; and every cooling measure is having an adverse effect on her. She is almost ready to end her life in order to get rid of this anguish of passion by hanging herself with a creeper-rope. To save her, she has been assured of a meeting with the king under the Mādhavī bower. She is living on that hope; and the king, if he is sincere, should kindly save her. Seeing that *pradoṣa* is announced, Vidūṣaka requests the king to go to that spot and save her. Both of them proceed thither, describing various scenes. It is getting late at night, and they are wending their uneven way in thick darkness. They reach the rendezvous. There enters Śṛṅgāra-mañjarī with a blue veil and accompanied by Vasantatilakā: they are chatting about darkness in which the heroine's face is a moon indeed. The king is happy to hear their sound. With auspicious omens they reach the appointed spot. The king catches the opportunity, goes ahead, and leads the heroine to the bower; and they are left to themselves. The bashful heroine is patronisingly consoled by him; and he solemnly assures his whole-hearted love to her, and further confirms it by falling at her feet. As she is ready to go, the king requests her to continue her love: Vasantatilakā expects the same from him. The king assures that for him, as for a bee, she is a lotus in preference to all other flowers.

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IV. The king remembers his meeting with the heroine and thinks about her beautiful limbs. He feels sorry at the cruel behaviour of the queen who has, by this time, imprisoned Vidūṣaka and Vasantatilakā and kept Ś.-mañjarī in a guarded dark room, under solitary confinement. Vidūṣaka enters lamenting over his lot especially in the prison. He approaches the anxious king and tells him how he has been luckily free. Inquired about the heroine, he narrates the following details: 'To-day the queen went to worship Pārvatī; immediately after the jubilations, a divine voice discoursed to the queen about the duties of a devoted wife; taking the hint, she decided to bring together Ś.-mañjarī and the king; and she released all.' The king felt happy and surprised at this sudden development. The penitent queen comes along with heroine and attendants; and the king welcomes them all. She presents Śṛṅgāra-mañjarī to him, and bestows on her the status of equality, that of a co-queen. He accepts her according to Gandharva marriage; he gives a gift of jewelled wristlet to Vidūṣaka. Vidūṣaka is going home but returns with minister Cārubhūti who greets the king as a Cakravartin and discloses the following details: Śṛṅgāra-mañjarī is the daughter of Jaṭāketu, the king of Avanti; her husband would become a Cakravartin; she was being carried away by Maṇimālin who had become a demon according to some curse which came to an end on the way, and she was dropped down in a hermitage; thence she was brought to the palace and kept with the queen. The queen regretfully realized that Ś.-mañjarī was the daughter of her brother-in-law (*āvutta*), and she apologised to her for the treatment so far given. The heroine thanks her in return. The king prays for an all-round welfare.

As Saṭṭakas, shaped according to the definition of Nāṭikā with certain reservations, both Karpūra-mañjarī and Śṛṅgāra-mañjarī have much in common; and they inherit good many motifs, with or without minor changes, from the earlier plays[44] of Bhāsa, Kālidāsa, Harṣa etc. In certain details Km. and Śm. have close resemblance: their titles, the names of queens, the quarrel between Jester and maid-servant, a philosophical discussion between king and Jester about love, etc. But everywhere Viśveśvara handles the situations and contrivances more skilfully; as contrasted with parallel situations in Km., the quarrel in this play is devoid of bald abuses; and

1. Especially Svapnavāsavadattā, Malavikāgnimitra, Ratnāvalā, Priyadarśikā

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the author is not tempted to give a dry list of names of female guards. Viśveśvara does not slavishly follow Rājaśekhara's special ideas and expressions, though in a few places we are reminded of certain verses and idioms in Km. The king sees the heroine in a dream; he paints her in a picture; then her identity is ascertained: all this reminds us of the plot of Viddha-śālabhañjikā of Rājaśekhara and the development of love-relation between Uṣā and Aniruddha, and between Kandarpaketu and Vāsavadattā. The idea of bringing the heroine as an arbitrator is well conceived and managed with dignity: thus she is proved to be a veritable *śṛṅgāra-mañjarī*, as her name connotes. Viśveśvara shows a good deal of poetic talent, smooth and flavoury presentation of details, and lucidity of expression. Some of his discussions are stiff. All his characters speak Prākrit, and there are four Yavanikāntaras. One of his remarks indicates that *saṁdhyaṅgas* may be admitted in a Saṭṭaka; and it is already noted above that Vāsudeva detects some of them in the Karpūra-mañjarī, though some theorists explicitly prohibit them.

Ghanaśyāma and his Ānanda-sundarī

The poet Ghanaśyāma,[1] who calls himself *mahārāṣṭra-cūḍā-maṇi* and who possessed epithets like Kaṇṭhīrava, was the son of Mahādeva and Kāśī, and a grandson of Cauṇḍāji Bālāji. Īśa was his elder brother; Śākambarī, his sister; Sundarī and Kamalā, his wives; and Candraśekhara and Govardhana, his two sons. He was born in 1700 A.D., and lived as far as 1750. At the age of 29 he became the minister of Tukkoji I (1729-1735) of Tanjore. He was a voluminous writer, starting his literary career at the age of 18. As he himself reports, he composed 64 works in Sanskrit, 20 in Prākrit and 25 in vernacular; a detailed list of his compositions is already prepared by Prof. Chaudhuri in his paper; and he covers various branches of literature: plays, poems, anthologies, Campūs, commentaries and treatises on technical subjects like grammar, rhetoric, philosophy, etc. Ghanaśyāma was offensively self-conceited, and he paraded his learning in various quarters. He looked down upon earlier authors, even of established eminence; and he held poor opinion about their literary achievements. He styles him-

1. For the life and works of this poet, see Prof, J. B. Chaudhuri's paper 'Sanskrit poet Ghanaśyāma', Indian H. Quarterly, vol. XIX, 3, pp. 237-51. See also an earlier article in the Journal of O. Research, Madras Vol. III, pp. 231-33 vol. IV. pp. 71-77.

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self *sarva-bhāṣā-kavi*, with a mastery over seven or eight languages and scripts. He feels himself quite competent, almost equal, if not superior, to Rājaśekhara, in composing a Saṭṭaka which is entirely in Prākrit. His attitude towards Prākrit is well expressed in the conversation between Vidūṣaka and Sūtradhāra. In his opinion, an eminent poet need not be ashamed of composing works in Prākrit. A heretic shuns a sacrifice; a voluptuory, virtues; a block-head, learning: one vainly condemns whatever is impossible for oneself. Those who are skilled in only one language are part-poets, while he who can compose in many languages is a full-blown poet of renown. According to Prof. Chaudhuri's list, Ghanaśyāma appears to have composed three Saṭṭakas: 1) Vaikuṇṭha-carita, 2) Ānandasundarī, and 3) an anonymous one.[1] Two MSS.[2] of Ā.-sundarī have been accessible to me; and its contents are summarised below.

I. After benedictory verses invoking Viṣṇu-Lakṣmī etc., Sthāpaka or Sūtradhāra and Vidūṣaka discuss a letter from an Association (*sāmājika-lekhaḥ*) for staging an interesting play; and it is decided to enact a Saṭṭaka, the Ānanda-sundarī, composed, at the age of 22, by Ghanaśyāma (described) who is as competent as Rājaśekhara, who has won a title Kaṇṭhīrava, and who can compose works in various languages. Sūtradhāra, who is wishing for a son, suggests the plot by a simile: Śikhaṇḍacandra marries the daughter of Caṇḍavega; he has a son from her; and he becomes a universal monarch.

The king reflects on his fortune and discloses certain details: The minister Ḍiṇḍīraka has been sent out to subdue Vibhāṇḍaka of Sindhudurga who refused to pay the tribute; and he is expected to come back victorious. The king hopes that his anxiety for a son would soon disappear: the king of Aṅgas has sent his daughter Ānandasundarī to win his affection; fearing that the queen might

1. It has to be seen whether this anonymous play can be the Navagrahacarita which, though put by Keith under Nāṭaka (The Sanskrit Drama, p. 345) is described by M. Krishnamachariar (History of Classical Sanskrit Literature p. 248) as Saṭṭaka in Prākrit, It is necessary that MSS. of Vaikuṇṭhcarita and Navagrahacarita should be inspected and seen whether they are Saṭṭakas. Dr. Raghavan writes to me thus: 'Navagrahacarita cannot be the anonymous Saṭṭaka. It is a Sanskrit play on the power of the nine planets. A detailed description of a Mss. of it is given in the Nāṭaka vol. of the Tanjore catalogue.

2. One complete Ms. containing Prākrit text and Bhaṭṭanath's Sanskrit, momentary belongs to the Government Collection at the Bhandarkar Oriental R. Institute, Poona, No, 432 of 1899-1915; and another a transcript of a MS No. 683/4681 from the Tanjore Sarasvati Mahāl Library, Tanjore. The latter is wanting in some portion at the beginning.

C.—4

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know this, Ā.-sundarī has been dressed as a man, with a name Piṅgalaka, and given in charge of the chamberlain Mandāraka; and as foretold by an astrologer, she might have a son. Bards greet the king with morning prayers by describing the advancing day. Vidūṣaka has offended unwittingly another Brāhmaṇa Maṇḍūraka; and the king settles the quarrel by a present to the latter. The king wishes to see a *nāṭaka* staging how Ānandasundarī was brought etc. composed by Pārijāta-kavi. Piṅgalaka and Mandāraka are also invited, and a *garbha-nāṭaka* is introduced. It depicts how Ā.-sundarī was dressed as a man and brought to the harem. As the characters of the spectators are there in the *garbha-nāṭaka*, a good deal of fun is created by Vidūṣaka who often misunderstands the situation. The king broods over Ā.-sundarī's beauty while the play is going on. The time for midday meals is announced, and all get up for bath.

II. The king tells Vidūṣaka that Hemavatī divulged their secret to the queen with the result that Mandāraka has been chained and Ānandasundarī is confined in the ornament box by her. He reflects over the miserable lot which has befallen that beautiful girl on account of queen's jealousy. Vidūṣaka blesses him with good luck. Then to divert king's mind, there enters the poet Pārijāta, alias Kaṇṭhīrava, vaunting his poetic abilities. In a high-flown style, full of long compounds, subtle allusions and mythological references, he praises the metropolis Śṛṅkhalāvatī and its specialities, the palace Ḍamaruka, and the king Śikhaṇḍacandra of great glory and his virtues. The king is highly pleased and is ready to give any present, even his kingdom, to the poet who declines the offer by saying that he already possesses the *kavitāmahā-sāmrājya*. To divert himself the king proposes to Vidūṣaka that they should describe the various limbs of the heroine Ā.-sundarī; and they do so by singing the lines of a verse alternatively. The king is suffering acute pangs of separation which are heightened by midday announcements of bards: he realizes that the real remedy is to win queen's favour.

III. The king feels happy now, because he has been able to win queen's favour. With sly interpellations Vidūṣaka wants to know how this could be achieved. The king narrates the details how he met her in the bed-room, how she was angry with him, how he lay prostrate at her feet like a servant, and how thus finally

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her heart was won over and she promised to celebrate his marriage with the heroine Ānandasundarī. The queen enters with the heroine and attendants, the former in wedding dress: the king must have an issue, so the marriage is approved by all. The queen bestows the heroine on the king, and the wedding ceremony is celebrated. The couple is blessed and greeted by all; and Vidūṣaka exchanges a few bitter jokes with maid-servants. The king, heroine Vidūṣaka, etc. come to the Śṛṅgāra-vana where the heroine is made acquainted with various trees etc. The evening and rising moon are announced by bards; the king and heroine retire to the bed-chamber.

IV. Vidūṣaka finds the king anxious about heroine's worries whether king's love for her would remain firm, whether she would have a meritorious son, and whether she would deliver happily. The king has assured her duly. Vidūṣaka cuts a few jokes with him, and getting the necessary details he assures him that the period of pregnancy is full and that she would certainly deliver a son. The victorious minister Ḍiṇḍīraka arrives. A *garbha-nāṭakā* composed by Pārijāta-kavi is staged. It is shown how Ḍiṇḍīraka leads a fleet, how the demon Vibhāṇḍaka is overpowered and made to run away by a sudden terrific uproar, and thus the victory was won. The king is highly pleased with this triumph, and is almost ready to give his kingdom to the brave minister. Just at that moment the report of the birth of the prince is conveyed to the king. By eating a miraculous herb sent by her father Caṇḍavega, Ānandasundarī is quite hale and hearty. The queen enters accompanied by heroine with the child and attendants, and congratulates the king on the birth of a prince. The queen names the prince Ānanda-candra and puts him on king's lap. Bards greet the king; and the play ends with a significant *Bharata-vākya.*

Ghanaśyāma almost vies with Rājaśekhara in composing a Saṭṭaka; it must be said to his credit that he has a sufficiently independent plot; and excepting a few echoes of expression, he borrows very little from the Karpūramañjarī. The introduction of two *garbha-nāṭakas* is a peculiarity of the Ā.-sundarī, especially because they represent episodes which are a part and parcel of the theme of the play itself. It appears from a casual remark of Vidūṣaka that Ghanaśyāma believed that a Saṭṭaka without a *garbha-nāṭaka* is positively faulty (*apahāsa-bhājana*). Ghanaśyāma is

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more a Sanskrit poet; and some of his forms and expressions are so artificial in Prākrit that at times his verses become intelligible only after they are rendered into Sanskrit. That only shows that later authors lacked close touch with the genuine style of early Prākrit works and still finished their compositions mainly by studying Prākrit grammars. In this respect Viśveśvara's expressions are more natural in Prākrit than those of Ghanaśyāma. Rājaśekhara and other authors do use certain Deśī words. In a way the same tendency is carried to its logical extreme when Ghanaśyāma freely and studiously uses a number of Marāṭhī nouns and roots: some of his usages are current even in present-day Marāṭhī. To a great extent the interest of the reader or spectator of this play is sustained by the light humour with which many of the conversations and remarks, especially of Vidūṣaka, are replete. The author creates humour by words of double meaning, stray pricky remarks, caricature of holy things, exaggeration, innocent tricks and slips, sly jokes, somewhat vulgar references, outspoken frankness and by light remarks on serious occasions. Ghanaśyāma is well-known for his pride and show of learning; and it is not surprising that the poet Pārijāta, alias Kaṇṭhīrava, is only his own replica. The entire play in four Javanikāntaras is in Prākrit: Sūtradhāra, however, once quotes a Sanskrit verse which brought to Ghanaśyāma the title Kaṇṭhīrava, and a second time repeats the request of the Association in Sanskrit. The king also speaks in Prākrit; only once in the fourth Yavanikāntara, he sings a verse in Sanskrit (*Saṁskṛtam āśritya*). This sporadic use, I think, has nothing to do with the view of some theorists that the king is to speak in Sanskrit.

g) *Candralekhā: A Saṭṭaka*

It is but inevitable that a late author like Rudradāsa has in view the earlier definitions[1] of Nāṭikā and Saṭṭaka, and that his Candralekhā is influenced by the existing models of the same. The characters of Mānaveda, Devī and Candralekhā are of the time-honoured mould and quite suited for a Saṭṭaka. The principal sentiment in the Candralekhā is erotic or *śṛṅgāra* presented in its various aspects and through suitable styles or *vṛtti*. The marvellous sentiment, as stated in the Sāhityadarpaṇa, is supplied in this play by introducing the jewel Cintāmaṇi. Other sentiments like *raudra*,

1. See pp. 22-3 above.

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vīra, bhayānaka and *bībhatsa* are absent. We have a Sthāpanā at the beginning with Sūtradhāra and Pāripārśvaka. There are no Praveśaka and Viṣkambhaka, and instead of Aṅka we have Yavanikāntara. All the characters have their speeches and verses in Prākrit. It is only the names of characters and stage-directions that are in Sanskrit. It is natural that they should be in the same language in which the characters speak: this rule was observed by Aśvaghoṣa;[1] but after him the practice appears to have fallen into disuse and replaced by the convention of using Sanskrit for them. None of the Saṭṭakas has reverted to the practice seen in Aśvaghoṣa's plays. The adjective *baṁdhuraṁgo* perhaps indicates that Rudradāsa has no objection for introducing Saṁdhyaṅgas which are prohibited by Śāradātanaya. Thus the Candralekhā fulfils the essentials of a Saṭṭaka; and most of the motifs on which its plot is built are found in the Karpūra-mañjarī as well as in some Nāṭikās.

v) *KARPŪRAMAÑJARĪ AND CANDRALEKHĀ*

Reading side by side the two Saṭṭakas, Karpūra-mañjarī and Candralekhā, one is struck by the remarkable similarity between them. Some of the scenes and their sequence in Cl. closely resemble, if not imitate, the parallel scenes in corresponding places in Km.; and a few instances may be added here. I. The Prastāvanā of Km. and Sthāpanā of Cl.; the king, queen and Vidūṣaka offer descriptions with the seasonal back-ground of spring; the heralds greet the king; Jester quarrels with a maid-servant; a beautiful heroine is described; Bards announce evening; and the characters retire from the stage. II. The attendant tries to divert king's mind; the king broods over heroine's beauty; in Km. the king sees the heroine on the swing and in Cl. at the singing entertainment; both king and Vidūṣaka sing alternative lines of a verse and describe the maiden with fanciful imagery.[2] III. The king and heroine meet in a park; the rising moon is described; and the meeting is dispersed by the queen's arrival. IV. The heroine is put into a prison by the queen and guarded by a battalion of maid-servants.

Then there are many ideas and expressions common to both; and the prologue at the opening is a good illustration: therein

1. Keith : The Sanskrit Drama, p. 86.
2. Konow puts both the lines of a verse in the mouth of Vidūṣaka. He has recorded some MSS. which put one line in the mouth of the king and the other in that of Vidūṣaka. Rudradāsa apperas to have had before him such MSS. of Km.

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Īśvara and Pārvatī, quarrelling in love, are referred to; Saṭṭaka is defined; the author introduces himself, informs the audience at whose instance the play is staged, and gives the gist of the plot; and in all this even some sentences are identically worded. A few common ideas may be noted here. The Caitra breezes touch the Cola girls, and they are enjoyed by cobras on their way (Km. I. 15, 20 & Cl. I. 23-4); Viḍūṣaka claims hereditary learning (Km. I. 18. 1 & Cl. I. 26.2); the entrance of a heroine with moon-face (Km. I. 25.6 etc. & Cl. I. 30, 31); musk cannot be sold in a village (Km. I. 18. 18 & Cl. II. 9. 26); Jester has a truce with the maid-servant (Km. II. 6. 14-15 & Cl. II. 10. 15); the king requests the heroine not to stand up lest there might be physical pain to her (Km. III. 21 & Cl. III. 12. 11-12); the king with horripilations resemblaes a Kadamba plant (Km. III. 24 & Cl. III. 13); the appearance of earth at moon-rise (Km. III. 25 & Cl. III. 15); the achievement of the king in this play (Km. IV. 23 & Cl. IV. 29); etc. There are also a few common or nearly common expressions, besides those in the Prologue, between the two works: see for instance, Km. I. 19. 7 & Cl. I. 26. 13; Km. I. 36. 1 & Cl. I. 47. 7; Km. II. 1. 3 (note the variants) & Cl. II. 1. 4; Km. III. 24. 2 & Cl. III. 14. 2; Km. III. 26. 1-2 & Cl. III. 16. 2-5; Km. IV. 9. 2 & Cl. IV. 26. 1; etc. Some verses have a similar ring, at times with certain common words; and some of them have the same metre in corresponding contexts; for instance, Km. II. 10-11 & Cl. II. 14-15; Km. II. 32 & Cl. II. 23; Km. III. 29 & Cl. III. 21; etc. and Km. I. 1-2 & Cl. I. 1-2; Km. I. 17 & Cl. 24; etc. Even some of the stage-directions are nearly the same at similar contexts: see for instance, Km. I. 25. 10-12 (see the variants) & Cl. I. 27. 16-17; Km. III. 20. 24-25 & Cl. III. 12. 9-10; etc. In giving the list of maid-servants (Km. IV. 9. 8 & Cl. IV. 26. 7 etc.) Rudradāsa, somehow setting aside his sense of moderation, mechanically follows the model of Rājaśekhara. The opening words *bhaddaṁ hou* or *deu*, with some symbolic auspiciousness, are common to both; and it is not unlikely that the title Candralekhā, which in the case of Nāṭikā and Saṭṭaka should be the same as the name of the heroine, has suggested itself to Rudradāsa from the title of the Mṛgāṅkalekhā Kathā of Aparājita to which Rājaśekhara has made reference in his prologue. Some of the motifs and situations are common; in a way they are found, with or without minor changes, in most of the Nāṭikās and Saṭṭakas. The king becomes a

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Cakravartin after marrying a princess who is brought to his palace through some miraculous means; he falls in love with her, and she also loves him; the fever of love increases on both the sides; she sends a love letter to him; he sees her and also meets her; the suspicious queen watches her movements and finally imprisons her; at last the queen becomes favourable; and the wedding ceremony is celebrated.

There are certain aspects of Km. which have not got their counterparts in Cl.: the round-about abuses exchanged by the Jester and Ceṭī; King's dream and Viḍūṣaka's counter-dream; and the discussion about the philosophy of love between the king and Jester. Whatever is ostentatious, excessive and extreme in Km. is often toned down and presented in a sober form in Cl. The vaunting Bhairavānanda with his licentious creed is replaced by the jewel Cintāmaṇi presided over by a patronising and benevolent deity; the swing and Aśoka scenes have their purpose served by a singing entertainment. Rājaśekhara, as a young court-poet and having his play staged at the instance of his cultured wife Avantisundarī, shows a youthful buoyancy in depicting the amorous sentiment; his descriptions of womanly beauty are frank, and pining plaints of separated lovers are outspoken. Rudradāsa, however, shows a great deal of self-restraint without sacrificing the flow of sentiment: he fully describes his heroine, but she is not half-naked, brought before the king in her bathing dress; he gives fewer opportunities for the king to see and describe the heroine. In fine his amorous sentiment is characterised by a subdued spirit and presented with moderation.

Rudradāsa has his innovations and improvements. The episode of the Sārikā bird, which is placed in the throat of a statue put in the drawing-room of the king and which overhears king's talk to divulge it to the jealous queen, is not found in Km.; but it is well used in Cl. to heighten queen's anger. In the Ratnāvati a *sārikā* bird overhears the talk between Sāgarikā and her friend and later on repeats it before the king and his companion. A similar motif is employed by Rājaśekhara in his Bālarāmāyaṇa (V. 6). The scene of various feudatories paying respects to the king, introduced in Cl., has nothing dramatic about it; but possibly it is intended to tickle the vanity of Mānaveda who is not an imaginary hero but a ruler contemporary with the author. In Km., the heroine gives all

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her personal details to the queen, and their relation is clear almost from the beginning: this has forced Rājaśekhara, through the mouth of Bhairavānanda, to give non-factual or imaginary names of the parents of Ghanasāramañjarī which is only another name of Karpūramañjarī whose parents are already once mentioned, and also to introduce that hide-and-seek scene so hard to manage on a simple stage. Rudradāsa has successfully improved on this. The heroine, when she comes first, is recognised only as noble-born; and her real identity and relation with the queen are disclosed almost at the end. In a way all this can be managed better on the stage.

Rudradāsa makes no reference whatsoever either to Rājaśekhara or to his Karpūramañjarī as for instance Nayacandra has done. The above observations make it abundantly clear that Cl. is primarily based on Km. and inherits many of its details. But the Candralekhā, it has to be admitted, distinguishes itself mainly on account of its author's individuality which is that of a rigorously trained poet who is endowed with a sober mind, pious temperament, amateur skill, uncreative but orderly genius and subdued zeal.

vi) *CANDRALEKHĀ, AS A LITERARY PIECE*

When the spring season is bathing the earth with beauty, the miraculous jewel Cintāmaṇi brings to the palace of king Mānaveda a lovely girl, of noble descent and winning appearance. The king falls in love with her, and she also feels attraction for him. The queen is suspicious and guards her movements. The king suffers pangs of separation, and his mind is being diverted by Vidūṣaka and attendants. Once he gets an opportunity to see and hear the heroine singing in the Ruby park. Along with the passion of lovers, the jealousy of the queen increases. The lovers meet each other in the Plantain arbour. The queen now keeps the heroine in chains. The lovely heroine, it is disclosed, is Candralekhā, the cousin sister of the queen; and she was already betrothed to Mānaveda whom she would make a universal monarch. The queen consents to the marriage, and Mānaveda is wedded to Candralekhā. This is the outline of all that we get in the Candralekhā by way of plot. The story is neither engrossing, nor are the threads of the plot complicated. This is all quite in keeping with the spirit of most of our dramas; and the subject-matter is just of the pattern dictated by theory for a Nāṭikā, and consequently for a Saṭṭaka. In working out the development of the intrigue and some of the details of the plot

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(for instance, the Sārikā episode, Vidūṣaka talking in dream, keeping the heroine unrecognised almost upto the end, etc.) Rudradāsa shows some cleverness. The characters are of time-honoured mould; their words, movements and acts have nothing extraordinary about them that they might get individualised and capture the attention of readers or spectators: in short there is no attempt at characterisation. Due to want of action, the Candralekhā is more a dramatic poem with a set of florid and poetic extracts than a play; it deserves to be read, nay studied, rather than witnessed; and its author stands before our eyes more prominently as a poet.

Rudradāsa has created many an opportunity for descriptions in which he could exhibit his poetic ability: the king Mānaveda, his metropolis, the spring scenes in the park etc., physical charms of a maiden, the condition of separated lovers, the singing entertainment, the evening, moon-rise, the feudatory kings etc. He takes peculiar pleasure in presenting long metres and prose passages loaded with lengthy compounds. These long speeches rumbling with compound expressions would certainly torture an audience. What could have been gracefully acted in sharp conversation is described there at length. Racy conversation with pithy sentences pushing on the plot in a brisk manner is a thing perhaps unknown to our author. Even the Jester's quarrel with the maid servant has nothing particularly light and humorous about it. The pining plaints and the passionate outbursts of the king in the presence of Jester etc. afford nice occasions for the poet to introduce lyrical stanzas describing beauties of nature, graces of women and caprices of cupid. Rudradāsa's depiction of love or amorous sentiment lacks buoyancy and is presented under much restraint.

Apart from the artificiality of his Prākrit dialect, Rudradāsa's style is forceful but heavy. His descriptions present a flurry of high sounding words; and there is little of originality and subtle touch in the imagery projected by him. Some of his ideas in the description of moon-light and heroine's graces have an air of novelty, but it is often obscured by heavy and elaborate expression. His rushing composition often reminds us of the style of Bhavabhūti and Rājaśekhara; the latter, of course, is his immediate model. Though he does not possess much ease of Prākrit expression, he can nearly rank with Rājaśekhara in his love for long metres and his mastery over Prākrit versification. Some of his gāthā varieties are quite

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happy in their sound and sense; and here and there, though to a less extent when compared with Rājaśekhara, he shows some inclination for sound effect and alliteration.

This play, as the author tells us, was composed for the *paṇḍita-maṇḍala,* the Learned Circle, in the court of Mānaveda. Rudradāsa thus sought the approval of men of learning who were intent on discerning poetic merits and beauties in his play. He has strained every nerve to give elaborate descriptions, highly decked prose passages and high sounding verses: it is a fine exercise in cultivated style through literary Prākrit; but the result has fallen short of what a drama should really be.

vii) *PRĀKRIT IN THE CANDRALEKHĀ*

In estimating the cultivation of and the composition in a literary language, three factors are to be mainly considered: the grammatical mould, the literary nourishment and incidental influences. To be more explicit, in judging the composition of an author in a classical language we must try to ascertain what grammatical system he had studied, what tract of literature in that language he was acquainted with, and what incidental influences on his language have been there from contemporary regional languages, from the author's mother-tongue and from his specialised knowledge etc. A post-medieval Jaina author from Gujarāt and round about writing in Prākrit shows sufficient mastery over Hemacandra's Prākrit grammar. His language shows that he is acquainted with Ardhamāgadhī canon, post-canonical treatises and Prākrit (or, as we call it to-day, Jaina Māhārāṣṭrī) works of authors like Haribhadra. The Sanskrit language in which he is normally adept, the popular Apabhraṁśa poetry with its various peculiarities, the vernacular idioms and words, and the Jaina technical terms—all these, in some degree or the other, leave their stamp on his language and style. Many post-medieval Prākrit authors from the North not only show, like earlier authors, traces of popular Apabhraṁśa in their language but also add, without any hesitation, their songs and specific descriptions in Apabhraṁśa almost in continuation of their Prākrit composition. For us, from a distance, this is rather strange; but for them, and really speaking, composition in Prākrit and Apabhraṁśa, side by side, was but natural and inevitable in the North in post-medieval times.

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INTRODUCTION

The South Indian authors like Līlāśuka, Śrīkaṇṭha, Rudradāsa and Rāma Pāṇivāda, who come from the extreme South, have contributed their mite to Prākrit literature under great handicaps which we may try to appreciate. They belong to the decadent period of Prākrit literature; Prākrit had no attraction for them as the language of their religious scriptures; they lived in a part of the country where the current languages were of Dravidian stock and unconnected with any stage of Prākrit; and their acquaintance with the Indo-Āryan languages was mainly through the study of classical Sanskrit grammar.

In the light of the above remarks, a study of Candralekhā shows certain facts. Rudradāsa is following the Prākrit grammar of Vararuci, the first nine chapters, as available in southern MSS. About the Prākrit literature which he had studied there is very little direct evidence in his style and language. He does not appear to have studied any Prākrit and Apabhraṁśa works of Jaina authors from the North: their influence is not seen at all. The Karpūramañjarī of Rājaśekhara, as preserved in South Indian MSS., was there before him; and he has closely followed it, even reproduced some sentences from it. It is quite likely that he studied Prākrit portions of plays, gāthās from Hāla's Kośa and poems like Rāvaṇavaho. His strength as a Prākrit poet is mainly based on his thorough grounding in Sanskrit language and literature, his ability to corrupt Sanskrit words into Prākrit, directly or analogically, by applying the rules of Vararuci's grammar, and lastly, on his facility of handling various metrical forms including the varietes of gāthā. It is but natural that the Prākrit of Candralekhā sounds artificial, much different from the lively expression in genuine Prākrit literature.

Minor dialectal differences apart, the classical Prākrit stage, as distinguished from Sanskrit, characterises itself certain phonetic peculiarities: the loss of vowel sounds *ṛ.*, *ṝ*, *ai and au;* the reduction of three sibilants to one; the final syllable to be necessarily a vowel, at times with *anusvāra* or nasalisation; simplification of conjunct groups through processes like assimilation; and the law of quantity which 'brings about shortening of long vowels before double consonants, reduction of several consonants to two and sometimes loss of one of the two consonants after an original long

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vowel or after a vowel which was originally short and has only been lengthened at the same time'.[1]

Speaking about its phonetic aspect, with Sanskrit at one end and the rise of Modern Indian languages at the other, the intervening stage of Prākrit in its wide sense or Middle Indo-Aryan can be split into various consecutive sub-stages:[2] Old or Early Middle Indo-Aryan (Early Prākrit Stage), Transitional Middle Indo-Aryan, Second Middle Indo-Aryan (Prākrit Proper), and Third or Late Middle Indo-Aryan (Apabhraṁśa). The first stage keeps the intervocal single stops intact; during the transitional period they get voiced or spirantised; and in the Prākrit Proper they drop off from the speech. Apabhraṁśa presupposes almost entirely the Prākritic vocabulary; and then it is an attempt at the grammatical approximation to the language of the people. These sub-stages can be roughly illustrated by various Prākrit dialects: Inscriptional Prākrit, Pāli, Paiśācī; Śaurasenī, Māgadhī, Māhārāṣṭrī; and Apabhraṁśa. This marking of sub-stages is true so far as theoretical evolution is concerned; but once these stages are given a literary status and used in literature, they may be cultivated as literary languages side by side and even with cross influences and regional colouring. The chronological sequence can no more be maintained. According to Dr. Chatterji: "This spirant pronunciation appears to have been in force for the entire Aryan speech-area during a century or two both before and after Christ—roughly, from 200 B.C. to 200 A.D. Orthography in inscriptions, and hesitancy about intervocal stops are an indication of this spirant pronunciation: also some evidence is obtained from the employment of the Indian alphabet for an extra-Indian language like Old Khotanese, which possessed these spirants. The Indians did not care to invent new signs for these new sounds."

Turning to the evidence supplied by literature, that phase of Prākrit or Middle Indo-Aryan, which shows the general tendency of dropping intervocalic stops, appears to have come into a literary prominence and was used in an artistic style sometime in the first two centuries of the Christian era. It had its blooming expression through its favourite gāthā metre; and the collection of seven centuries of gāthās attributed to Hāla does presuppose a large body

1. H. Jacobi: Ausgewählte Erzälungen in Māhārāṣṭri, Intro., p. XII, Leipzig 1886.
2. S. K. Chatterji : Indo-Aryan and Hindi, p. 84, Ahmedabad 1942.

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of lyrical songs. In general these gāthās are elastic in sound, natural in expression and fresh in outlook. A continued literary cultivation was bound to give such a language an artificial appearance. Perhaps it was Mahārāṣṭra, with its area round about Pratiṣṭhāna and under the Āndhrabhṛtyas, that was the original cradle of this dialect; but soon it gained ground and popularity, as a literary language, elsewhere too. The phonology of Ardhamāgadhī of the Jaina canon, which was rearranged at the Valabhī council in 453 A.D., came under its influence. The literary Prākrit cultivated by Jaina authors does possess elements of earlier stage as seen in the Vasudevahiṇḍī; but even that (which we call Jaina Māhārāṣṭrī), in the works of Haribhadra etc., began to approach very near the dialect of lyrical gāthās. Even learned Sanskrit writers felt attraction for it. A highly trained poet like Pravarasena, who possessed a remarkable mastery over Sanskrit vocabulary and metres, chose this Prākrit dialect for a learned *kāvya*, and we have his Setubandha today. Daṇḍin (earlier than 700 A.D.) compliments it as being written in the best Prākrit current in Mahārāṣṭra. This Prākrit has been called by the name Māhārāṣṭrī. The artistic poems like the Gaüḍavaho, Līlāvatī etc. in gāthā metre, are also written in the same. Its popularity can be guaged by some more facts. Prākrit grammarians give it an elaborate treatment, and accepting it as a standard, note the deviations from it in the case of other dialects; rhetoricians quote plenty of verses in this dialect; and many more Kāvyas, than those available today, were written in it. Delineating its back-ground, Jacobi[1] has suggested its influence even on Sanskrit poetry: "It was probably through its contact with a popular poetical art, the one in Māhārāṣṭrī, that the Sanskrit poetry of the 'Renaissance' also gained those qualities of freshness and naturalness which are praised in the case of Vaidarbhī." The Prākrit metre Gāthā appears as Āryā in Sanskrit; and Somadeva in his Yaśastilaka and Jayadeva in his Gītagovinda imitated some popular Apabhraṁśa metres.

According to early dramatic theory, to a very great extent confirmed by the Prākrit speeches in plays, Śaurasenī was put in the mouth of ladies etc. Śaurasenī is mentioned by Bharata (c. 3rd century A.D.) who does not mention the name of Māhārāṣṭrī. The dramatic tradition of Bharata gives a place of recognition to Śaurasenī. Phonetically it belongs to the transitional stage in the

53. Ausgewählte Erzālungen in Māhārāṣṭrī, Intro. p. XVII.

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evolution of Middle Indo-Aryan; but with the gradual popularity of Māhārāṣṭrī, it was sure to be affected by it as a literary language. Jacobi has already detected a Pre-classical Prākrit,[54] which was used in place of Māhārāṣṭrī in early days, in the Dhruvas of the Nāṭyaśāstra. In some respects it is akin to Śaurasenī,[55] a name already given to it by Bharata himself. It possesses many a trait of transitional character. The dialect of the sūtras of Dhavalā etc., the Prākrit prose commentaries therein, and of the Pro-canonical texts of Digambaras[56] is more akin to Śaurasenī than to classical Māhārāṣṭrī. Any way Śaurasenī, possibly a literary language based on the popular speech of Śūrasena country, has to be accepted as an eminent Prākrit of the plays.

The Indian dramas, almost from the beginning, contain both Sanskrit and Prākrit,[57] and are written in prose and verse. The dialect of the Prākrit prose can be Śaurasenī, or Māgadhī or something approximating to it according to conventions which had at their basis actual facts in the society in earlier times. In early days the songs too must have been in Śaurasenī like the Dhruvas of the Nāṭyaśāstra. But with the rise of lyrical gāthās in Māhārāṣṭrī, the preeminent Prākrit of poesy, the plays were sure to admit some of them for the entertainment of the audience. Though they are absent in the plays of Bhāsa, their traces appear in the Mṛcchakaṭikam and Śākuntalam. The Prākrit language of the plays in general and of the verses in particular was bound to be influenced by Māhārāṣṭrī tendencies. It is in this back-ground that we have to understand the remark of Viśvanātha in his Sāhityadarpaṇa (VI. 159): 'that women not of lowly origin should speak Śaurasenī in drama, but in their songs they should use Māhārāṣṭrī'. The verses used in plays could not escape the influence of that elastic dialect so happily perpetuated in the gāthās of Hāla etc.

Śaurasenī and Māhārāṣṭrī might have had their basis in popular speeches in two different regions; but it is almost beyond

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54. See Jacobi's discussion in his Essay on the Younger Literary Prakrit, Bhavisattakahā (Munchen 1918), Intro, pp. 81-89.
55. M. Ghosh: Prākṛta Verses of the Bharata-Nāṭya-śāstra, section 4, Indian H. Q., vol. VIII, 1932; The Date of the Bharata-Nāṭyaśāstra, p. 29, Journal of the Department of Letters, vol XXV, Calcutta 1934.
56. A. N. Upadhye: Pravacanasāra (Bombay 1935) Intro. p. 124 f.
57. See the discussion above pp. 24-27.

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detection now. Once they became literary languages and were imitated in literature, all the while evolving side by side, mutual contamination, especially in the plays, was inevitable. When grammarians use these terms, we must try to grasp their limitations. The grammatical tradition they themselves followed and the literature which they had in view give a specific significance to all that they add about them. Though it is true, to a certain degree, that they have a basic common tradition about Prākrit grammar, almost all our Prākrit grammars are partial attempts: their sphere of influence is often limited and the literature which they have taken into account is meagre. Naturally we face a complicated situation today in distinguishing Śaurasenī and Māhārāṣṭrī as described by different Prākrit grammarians. In the plays some influence is weilded by Sanskrit also on the Prākrit passages, because the passages in both of them are preserved side by side. Pischel, it is true, has attempted a comprehensive Prākrit grammar[58] which is admirable; but by rigorously applying his standards to earlier texts we are faced with grave difficulties. A good illustration to the point is seen in Pischel's 2nd edition of Śākuntala brought out by Cappeller.[59] Without important new MS. material, dialectal changes in Prākrit passages were effected in view of grammatical demands. With a zeal for thoroughness and uniformity Konow had to correct many forms, even against the readings of all MSS., in order to make the prose thoroughly Śaurasenī and verses thoroughly Māhārāṣṭrī in the Karpūra-mañjarī. If the best MSS. do not sanction a form, the editor, I think, has no right to restore it, simply because he holds a certain grammatical discipline as his standard. In his edition of Karpūra-mañjarī, Know has put all the verses in Māhārāṣṭrī and prose in Śaurasenī, following the definitions of these dialects mainly as given by Pischel. But in this edition of Candralekhā, as explained above (p. 5 f.), I have been faithful to the MS. I believe, neither the standard of Hemacandra nor that of Pischel can be rigorously applied to the Candralekhā. It is true, in a general way, that the verses here show some tendency to use the verbal terminations *-i*, *-u* rather than *-di*, *-du*; but not that they do not at all use the

58. Grammatik der Prākrit Sprachen, Strassburg 1900.
59. Kālidāsa's Śākuntala, Harvard Oriental Series, 16, Harvard University press 1922, Preface p. 15 f., and also p. 250 etc.

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latter in verses and the former in prose. Rudradāsa writes both his verses and prose in the same language; the terms Śaurasenī and Māhārāṣṭrī as defined by Hemacandra, Mārkaṇḍeya or Pischel need not be applied to it; it should be called Prākṛta as the author calls it; it is nearly the same as the one described in the grammar of Vararuci, current in the south; and it is much influenced by the expressions of the Karpūra-mañjarī.

viii) *METRES IN THE CANDRALEKHĀ*

The Candralekhā contains (41 + 34 + 24 + 30 =) 129 verses, in different metres, distributed over four Yavanikāntaras. They are arranged below according to Devanāgarī alphabets, with necessary references to Yava. and verse-number.

Āryā (2): II. 32, III. 22.
Udgīti (1): II. 26.
Upagīti (1): I. 11.
Gīti (27): I. 7, 8, 9, 10, 12, 25, 26, 31, 32, 33 and 37, II. 6, 11, 12, 17, 18, 22, 24, 25, 27, 28, 29, 30, 31 and 33, III. 1 and 7.
Dodhaka (1): III. 21.
Puṣpitāgrā (3): I. 2, III. 2 and 13.
Pṛthvī (10): I. 17, 21 and 30, II. 23, III. 17 and 18, IV. 7, 25, 26 and 30.
Mandākrāntā (2): II. 8 and 13.
Mālinī (4): II. 5 and 9, III. 4 and 5.
Rathoddhatā (2): I. 18, III. 23.
Vasantatilaka (16): I. 5, 13, 16, 35, 36 and 40, II. 16, III. 3 and 6, IV. 10, 12, 14, 16, 18, 20 and 22.
Śārdūlavikrīḍita (26): I. 1, 3, 6, 14, 20, 22, 23, 24, 28, 34 and 38, II. 1, 7, 10 and 21, III. 8, 11, 12, 14, 15, 16 and 20, IV. 1, 2, 5 and 17.
Śikhariṇī (3): I. 4 and 41, II. 15.
Sragdharā (27): I. 15, 19, 27 and 39, II. 2, 3, 4, 14 and 34; III. 9; 10, 19 and 24, IV. 4, 6, 8, 9, 11, 13, 15, 19, 21; 23, 24, 27; 28 and 29.
Hariṇī (2): II. 19, 20.

It is in the fitness of things that our author has included many Gītis etc. which are the varieties of Āryā, the same as Gāthā, the preeminent Prākrit metre. One Gīti is short by two mātrās in the 3rd pāda (II. 12). There are some cases of the violation of *yati*, for instance, I. 19 (4th line), I. 38 (3rd line), II. 5 (4th line),

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II. 8 (4th line), III. 4 (1st line), III. 19 (2nd line), III. 20 (4th line), IV. 1 (1st line), IV. 9 (first three lines), 11 (4th line) and 13 (3rd line).

4. RUDRADĀSA : THE AUTHOR

The information which the author of Candralekhā gives about himself in the Sthāpanā (I. 5. 4 etc.) of the play is quite meagre. His name is Rudradāsa; he belonged to the Pāraśava community (*vaṁśa*) the members of which took pride in their devotion to the feet of Brāhmaṇas, were far famed, and diverted themselves by literary compositions; and he was a disciple (*śiṣya*) of Rudra and Śrīkaṇṭha who were eminent in giving instructions.

We may try to shed some light on the above points from other sources. According to the Manusmṛti (IX. 178), Pāraśava is an issue of a Brāhmaṇa from a Śūdra lady. Yājñavalkya says that she is a wife by marriage. Such a son, though living, is as good as dead, i.e., he does not possess all the rights and privileges of a son; and hence his name *pāraśava* (*pārayann eva śavaḥ*). Kullūka allows *śrāddha* etc. for him. The Pāraśavas have a pretty high antiquity.[60] "An inscription from Bengal, belonging to the seventh century, describes a certain individual as 'pāraśava' and makes him the issue of a Brahmin father and a Śūdra mother, which is in conformity with rules of the sacred laws. Bāṇa, in his Harsha-charita, also tells us that his father, a Brahmin, had a Śūdra wife besides a Brahmin one, and describes her issues as his 'pāraśava brothers'." In the Keraḷa province Pāraśavas are known as Vāriyaras (also spelt, Warrier) who form a sub-section of the group of Ampalavāsis (literally, temple-residents) whose hereditary occupation is temple service. The duties of the Vāriyaras are to sweep the temple premises, cleanse the temple-utensils, collect flowers and make garlands. They hold a rank below the Kṣatriyas in the social hierarchy of Keraḷa. They are believed to have had their origin in the union of Nampūtiri (Keraḷa) Brāhmaṇas with Nāyar women; and like the Nāyars they follow the matriarchal system of inheritance. The text of Candralekhā (I. 5. 4 etc.) makes a reference to their menial service in the temple, and perhaps hints that they were not duly respected in the society. Our author, however, would not like them to be condemned, because they render service to Brāhmaṇas, they are devoted to literary pursuit,

60. G. S. Ghurye : Caste and Race in India, London 1932, p. 91.

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and among them has been born Rudra, of pure character (*suddha-vutta-suhao*). Pāraśavas are renowned for Sanskrit scholarship in Keraḷa from very early times.

There is no doubt that Rudradāsa had worthy teachers in Rudra and Śrīkaṇṭha, the former definitely and the latter probably of the Pāraśava community. Considering their association with Zamorins of Calicut, it appears that this Rudra is the same as the author of the commentary Bhaktapriyā on the Nārāyaṇīyam (A.D. 1585 of Nārāyaṇa Bhaṭṭatiri (1560-1646 A.D.).[61] Further this Śrīkaṇṭha, it is likely, is the same as the author of the Prākrit Kāvya, the Soricaritta, in which he mentions Rudra as his fellow-student.[62]

Rudradāsa, like his teachers, enjoyed the patronage of the Zamorins of Calicut; and Mānaveda, whose marriage is celebrated in the Candralekhā, was his contemporary Zamorin. The Zamorins of Calicut were not only great warriors, but they were also great patrons of poets and philosophers. Every member of the royal family, prince and princess alike, took keen interest in Sanskrit learning; and some of them hold a high place in the history of Sanskrit literature in Keraḷa. Every year they convened a grand assembly of the learned, and extended patronage to scholars of outstanding talent and ability. Their generosity bestowed gifts not only on Brāhmaṇas but also on Vāriyars or Pāraśavas. In fact the hereditary tutor of the family was the Vāriyar of Deśamaṅgalam. It is on account of his commentary on the Nārāyaṇīyam that Rudra became a special favourite of the Zamorin Mānaveda (A.D. 1655-58), the author of Kṛṣṇa-nāṭaka. Mānaveda I showed great regard for Rudra by putting in his charge the education of his nephew and successor, Mānaveda II, known as Aśvati Tirunāḷ from the asterism under which he was born. Mānaveda II came to the throne in A.D. 1658 and ruled for four years. He was a man of learning and a lover of the learned. In his court flourished the east coast poet generally called Cidambarakavi who extolled the glories of his patron in his play Lakṣmī-Mānavedam. In all probability it is Mānaveda II who was the patron of our author Rudradāsa and who figures as the hero in the Candralekhā. Thus possibly Rudradāsa wrote the Candralekhā some time about 1660 A.D. No other work of his has come to light so far.

61. M. Krishnamachariar : History of Classical Sanskrit Literature; p. 254.
62. See my paper 'The Soricaritta : A Prākrit Kāvya', Journal of the University of Bombay, XII, ii, pp. 47-62.

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रुद्दास-विरइआ

चं द ले हा

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[1][I]

[I)]भद्दं देउ गआणणो [2]भगवई भासा मुहे भाउ सा
भूदेवा कुसलं कुणंतु [3]कइणो सव्वे पसीदंतु णो।
आणंदाउल-माणसा सहिअआ सज्जंतु णिम्मच्छरं
अच्छेसुं परिकीलिउं रस-सुहा-सोत्तेसु [4]सुत्तेसु णो ॥ १ ॥

(नान्द्यन्ते, ततः प्रविशति सूत्रधारः।)

सूत्रधारः--

[II)]पणमह [5]सुइ-राअ-हंसएसुं
हर-णअणेसु मुहंबुऊसुएसुं।
पअ-कमल-पहाविअं उमाए
[6]पढम-णइम्मि अवंग-भिंग-मालं ॥ २ ॥

अवि अ।

देवे चंद-[7]सिहामणिम्मि पणए सल्लोअ-कल्लोलिणिं
चूडा-मंडण[8]-लालिअं णिअ-पहा-रत्तंसुअग्गेण जे।
सिग्घं छादिअ होंति पेम्म-कलह-च्छेदे दुवे दक्खिणा
पाआ [9]पव्वअ-कण्णआएँ पउरं लच्छि [10]पअच्छंतु वो ॥ ३ ॥

अवि अ।

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1 K opens thus: श्रीः चन्द्रलेखासट्टकम् ॥. 2 Kh भअवई. 3 K कुलणो. 4 K सुत्तंसु. 5 K सुल-. 6 K पठमणइह्निअपाङ्गभिङ्गिमालम्. 7 K सिखाम°. 8 Kh मण्डल-. 9 Kh गिरिकण्णआअ. 10 K पअच्छेदु, but Kh पअच्छन्तु.

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[१] [संस्कृतच्छायः]

I) भद्रं ददातु गजाननो भगवती भाषा मुखे भातु सा, [२]भूदेवाः कुशलं कुर्वन्तु कवयः सर्वे प्रसीदन्तु ते*[३]। आनन्दाकुलमानसाः सहृदयाः सज्जन्तु निर्मत्सरं[४], अच्छेषु परिक्रीडितुं रससुधास्रोतस्सु [५]सूक्तेषु नः ॥ १ ॥ II) प्रणमत [६]शुचिराजहंसकेषु, [७]हरनयनेषु मुखाम्बुजोत्सुकेषु। पदकमलप्रभाविताममुमायाः, प्रथमनतावपाङ्गभृङ्गमालाम् ॥ २ ॥ अपि च। देवे चन्द्रशिखामणौ प्रणते स्वर्लोककल्लोलिनीं, चूडामण्डनलालितां[८] निजप्रभारक्तांशुकाग्रेण [९]यौ। शीघ्रं छादयित्वा [१०]भवतः प्रेमकलहच्छेदे द्वौ दक्षिणौ, [११]पादौ

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१ M has the opening title मानवेदचरितम्. २ M *भूदेवः कुशलं करोतु*. ३ M से, but corrected as ते. ४ M निर्मत्सरा. ५ M सूक्ष्मेषु. ६ M सुचिराय हंस°. ७ M हरवदनेषु.* ८ KM मण्डलला°. ९ M येन. १० K भगवतः. ११. M पादौ तौ *गिरिकन्यकायाः.

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दर-म्हेरे थेरे गहिअ-बहुमाणे महुमहे
सुणासीरे धीरे सुर-अण-मुहे पत्त-वडणे।
घणाणंदे [2]खंदे पणइ-समए भूद-पइणा
खणं दिण्णे पुण्णे पणमह [3]कडक्खे बहुविहे ।। ४ ।।

(नेपथ्ये कर्णं दत्त्वा[1])

कहं आढत्तो एव्व संणहिज्जंत-मुरव-रवम्मंसलो कंसत्ताल-सज्जण-जणिअ-झणझणाराव-पिव्वरो ओअरण-प्पअट्ट-णट्टई-करामुच्चंत-मणि-कंकण-झंकरण-संकुलो पत्त-विसेस-विणिउज्जंत-सज्जंत-कुसल-कुसीलव-कलकल-बहलौ णट्टण-कोलाहलो। ता पुच्छिस्सं दाव किं णट्टिदव्वं ति । (परिक्रम्य नेपथ्याभिमुखमवलोक्य[5]) मारिस, इदो दाव ।

(प्रविश्य पारिपार्श्वकः)

पारिपार्श्वकः—[I)] आणवेदु भावो ।
सूत्रधारः—[II)] कस्स णट्टणं आढप्पइ तुम्हेहिं ।
पारिपार्श्वकः —[III)]सट्टओ णट्टिदव्वो ।
सूत्रधारः— (सहर्षम्)[IV)] अअं[6] अवसरो अम्हाणं पओअ-विण्णाणं दंसिदुं । णिहसो[7] खु सट्टओ णट्टआणं कईणं च विअड्ढदाए[8] । (विचिन्त्य)

1 K दरत्येरे त्यरे. 2 K कन्दे पणद, but Kh खन्दे पणइ. 3 K कटक्खे. 4 Instead of this stage direction, which is found in Kh, we have परिक्रम्य नेपथ्याभिमुखमवलोक्य in K. 5 K gives this direction above, but Kh adds it at this place. 6 K अयं. 7 K णिअओ. 8 K विअट्टदाए.

पर्वतकन्यकायाः प्रचुरां लक्ष्मीं प्रयच्छतां वः ।। ३ ।। अपि च । ईषत्[1]–स्मेरान् ब्रह्मणि गृहीतबहुमानान् मधुमथे, शुनासीरे धीरान् सुरगणमुखे प्राप्तपतनान्। घनानन्दान् स्कन्दे प्रणतिसमये भूतपतिना, क्षणं दत्तान् पूर्णान् प्रणमत कटाक्षान् बहुविधान् ।। ४ ।। (...) कथमारब्ध एव [2]संनह्यमानमुरजरवमांसलः कांस्यतालसज्जनजनित[3]झणझणारावपीवरः अपकरणप्रवृत्तनर्तकीकरामुच्यमानमणिकङ्कणझङ्करणसंकुलः पात्रविशेषविनियुज्यमानसज्जत्कुशलकुशीलवकलकलबहुलः नर्तनकोलाहलः। तत् प्रक्ष्यामि तावत् किं नर्तितव्यम् इति। (...) मारिष, इतस्तावत् । I) आज्ञापयतु भावः[4]। II) कस्य नर्तनमारभ्यते युष्माभिः। III) सट्टकः नर्तितव्यः[5]। VI) अयं अवसरः अस्माकं प्रयोगविज्ञानं

१ K ईषद् ब्रह्मणि स्मेरान्, M दरं स्थद्वरे स्वरान्मागृहीत°. २ K मुरवव, M मुरपरव. ३ M खणखणाराव; hereafter M has a long gap upto the last pāda of verse No. 9; a major portion is misplaced further rather irregularly; so only some readings could be noted. ४ K भवान्, M भावः. ५ K omits this sentence.

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सो सट्टओ सहअरो किल णाडिआए
[1]ताए चउज्जवणिअंतर-बंधुरंगो
चित्तत्थ-[2]सुत्तिअ-रसो परमेक्क-भासो
विक्खंभआदि-रहिओ कहिओ बुहेहिं ॥ ५ ॥

मारिस[3], कस्स उण सरस्सई-णीसंदो सट्टओ णट्टिदव्वो ।

पारिपार्श्वकः –[I)] किं वि[पि] अच्छरिअं सुणादु भावो । वाअस-वअणादो पंचम-राओ उदंचइ, णिंब-विडवादो[4] मोअं उप्पज्जइ, कारक्खर-फलादो पीऊस-रसो पसरइ, जं देव-मंदिर-बाहिरालिंद-संमज्जणादि-वावार-मत्त-[5]पराअणाहिंतो पारसव-पसूहिंतो संझा-समअ-संफुल्ल-मल्लिआ-महुर-मअरंद-णीसंद-गब्भो संदब्भो [6]पहवदि ।

सूत्रधारः – [II)] मारिस[7], मा एव्वं । ण खु णिंदणिज्जा [8]तत्थ-भवंतो पारसवा । जदो

जाणं बम्हण-लोअ-पाद[9]-जुअली-सुस्सूसणं भूसणं
जाणं णिम्मल-कव्व-चव्वण-कहा-संसीलणं कीलणं ।
वंसे जाण अ सुद्ध-वुत्त-सुहओ सो रुद्द-मुत्ता-मणी
जाओ [10]ताण थुईसु कस्स भुवणे जीहा णिरीहा भवे ॥ ६ ॥

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1 K ताणि चरज्जवणि°, but Kh ताए. 2 K सुतित्त-, but Kh सुत्तिअ-. 3 K omits मारिस, but Kh gives it. 4 K विटपादो. 5 K पापरिणाहिंतो. 6 K पवहृदि. 7 K omits मारिस, but Kh has it. 8 K तत्तभवन्तो. 9 K पादु-. 10 K थाण.

दर्शयितुम् । निकषः खलु सट्टको नर्तकानां कवीनां च विदग्धतायाः । (...) स सट्टकः सहचरः किल नाटिकायाः, तस्याश्चतुर्यवनिकान्तरबन्धुराङ्गः[१] । [२]चित्रार्थसूत्रितरसः परमेकभाषः, विष्कम्भकादिरहितः कथितो बुधैः ॥ ५ ॥ [३]मारिष, कस्य पुनः सरस्वतीनिष्यन्दः सट्टको नर्तितव्यः । I) किमपि आश्चर्यं शृणोतु भावः । वायसवदनात् पञ्चमराग उदञ्चति, [४]निम्बविटपान्मोचमुत्पद्यते, कारस्करफलात् पीयूषरसः प्रसरति, यद्देवमन्दिरबाह्यालिन्दा*दिसं[५]मार्जनादिव्यापारमात्रपरायणात् पारशवपशोः संध्यासमयसंफुल्लमल्लिकामधुरमकरन्दनिष्यन्दगर्भः[६] संदर्भः प्रभवति । II) [७]मारिष, मैवं । न खलु निन्दनीयास्तत्रभवन्तः [पारशवाः] । यतः, येषां ब्राह्मणलोकपादयुगलीशुश्रूषणं भूषणं, येषां निर्मलकाव्यचर्वणकथासंशीलनं क्रीडनम् । वंशे येषां च [८]शुद्धवृत्तसुभगः स रुद्रमुक्तामणिर्जातस्तेषां स्तुतिषु कस्य भुवने जिह्वा निरीहा भवेत्

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१ M बन्धुराङ्गं. २ M सूक्तिकरसः. ३ K omits मारिष given by M. ४ M विटपान्मौक्तिकमु°. ५ K संमार्ज (मात्र) नादि°. ६ K °गर्भाः सन्दर्भाः प्रभवन्ति. ७ K omits मारिष. ८ K शुद्धवृत्ते सुभगः.

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पारिपार्श्वकः –I) तस्स रुद्दस्स सिरिअंठस्स अ सिस्सो रुद्ददास-णामहेओ किल तस्स कई ।

सूत्रधारः–II) तं उववज्जइ[1] । तरणि-किरण-जाल-णिरत्थ-तंदादो एव्व अरविंदादो महुअराणंद-कंदो पसरइ मरंद-णीसंदो ।

पारिपार्श्वकः –III) किं तारिसो ताणं रुद्द-सिरिअंठाणं सिक्खा-विसेसो ।

सूत्रधारः–IV) किं भण्णइ[2] ।

[3]वड-दल-गओ वि रुद्दो वक्खाणं जाण सुणिअ सिर-अंपं ।
मंदंदोलिअ-चंदं फंदंत-फणिंद-कुंडलं देइ ।। ७ ।।

पारिपार्श्वकः –V) णमो महप्पाणं । तेण[4] आवज्जिआ सज्जणा ।

सूत्रधारः–VI) कहं ।

पारिपार्श्वकः :–

VII) पच्चुव्वज्जइ पुलओ हिअअं उवणेइ आसणं सुहअं ।
उवहरइ अग्घमच्छी सज्जण-कण्णादिहीण सुत्तीणं ।। ८ ।।

किं च ।

कव्व-णिबंधे [5]कइणो घम्म-अलं ओहरंति मुह-लग्गं ।
आणद-बाह-सिसिरा सिर-अंप-समीरणा खु [6]सूरीणं ।। ९ ।।

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1 K ता उपज्जई. 2 K किं फणइ. 3 Kh वडअलगओ. 4 Kh भाव तेण 5 K कलणो. 6 K विवुहाणम्, but Kh has सूरिणम्.

।। ६ ।। I) तस्य रुद्रस्य श्रीकण्ठस्य च शिष्यो रुद्रदासनामधेयः किल तस्य कविः । II) तदुपपद्यते । तरणिकिरणजालनिरस्ततन्द्रादेवारविन्दान्मधुकरानन्दकन्दः प्रसरति मकरन्दनिष्यन्दः । III) किं तादृशस्तयोः रुद्रश्रीकण्ठयोः शिक्षाविशेषः । IV) किं भण्यते । वटतलगतोऽपि रुद्रो व्याख्यानं ययोः श्रुत्वा शिरःकम्पम् । मन्दान्दोलितचन्द्रं स्पन्दमानफणीन्द्रकुण्डलं ददाति ।। ७ ।। V) नमो *महद्भ्याम् । तेन आवर्जिताः सज्जनाः । VI) कथम् । VII) प्रत्युद्व्रजति पुलकः हृदयमुपनयत्यासनं सुभगम् । उपहरत्यर्घ्यमक्षि सज्जनकर्णातिथीनां सूक्तीनाम् ।। ८ ।। किं च । काव्यनिबन्धे कवेः घर्मजलमपहरन्ति मुखलग्नम् । आनन्दबाष्पशिशिराः शिरःकम्पसमीरणाः खलु [1]सूरीणाम् ।। ९ ।। अभ्यर्थितं

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१ M पूरिणाम् for सूरिणाम्.

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अब्भत्थिअं च णेण । जह

अगणिअ णवं ति दोसं अणिरूविअ णिअडदा-कअं [1]णिंदं ।
[2]पम्हुसिअ तं [3]असूअं रसिआ ओदंसअंतु किदिमेअं ॥ १० ॥

सूत्रधार :[1)]–किं अण्णं । पाअड-बंधो एव्व रसिआणं आणंदं कंदलेइ । जदो

जह होइ[4] अवर-माला मालइ-माला अ महुआणं ।
तह होइ अण्ण-भासा पाअड-भासा अ रसिआणं ॥ ११ ॥

पारिपार्श्वक :–[II)]णं तेण च्चिअ भणिअं ।

भासा खु पाअडमई विसओ सिरिमाणवेअ[5]-चरिअ-सिरी ।
रस-गब्भो संदब्भो [6]सज्जण-पीदीण जोव्वणं[7] एअं ॥ १२ ॥

सूत्रधार :–[III)]केण णिजुत्ता पुण पअट्टह सट्टअ-णट्टणे ।

पारिपार्श्वक :–[IV)]तस्स एव्व णिरंतरोणमंत-सिरिमंत-[8]सामंत-विअड-मउडंत-णिवडंत[9]-माणिक्क-मणि-समूह-मोह-लेहा-पल्लविअ-पाअपीढस्स खंड-परसु-सिहंड-ससि-खंड-पंडुर[10]-महमहंत-महिअ-जस-[11]पूर-कप्पूर-णिअर[12]-पव्व-आअंत-भुवणंतरालस्स अदि-धवल-हिअअ-फलिह-पडिफलंत-परमेसर-पअ-पल्लवस्स समर-मुह-बलामोडि-गहिअ[13]-जअलच्छी-मल्ल-धम्मिल्ल-

1 K दिंदम्. 2 K पम्मुसिअ. 3 K यंसूअं. 4 K होल, but Kh होइ. 5 K °माणचरिअसिरी, but Kh has माणवेअचरिअ-. 6 K सज्जपीदीणं but Kh has सज्जण-. 7 K जोख्खणं. 8 K सामन्तविअमउडन्त. 9 K णिपडन्त. 10 K पण्डरमहा-महन्त. 11 K omits पूर. 12 K णीअर-. 13 K जयलच्छी.

चानेन । यथा, अगणयित्वा नवमिति दोषमनिरूप्य निकटताकृतां निन्दाम् । [1]प्रस्मृत्य तामसूयां रसिका अवतंसयन्तु कृतिमेताम् ॥ १० ॥ I) किमन्यत् । प्राकृतबन्ध एव रसिकानामानन्दं क[न्द]लयति । यतः, यथा भवति अवरमाला मालतीमाला च मधुपानाम् । तथा भवति अन्यभाषा प्राकृतभाषा च रसिकानाम् ॥११॥ II) ननु तेनैव भणितम् । भाषा खलु प्राकृतमयी विषयः [2]श्रीमानवेदचरितश्रीः । रसगर्भः संदर्भः सज्जनप्रीतीनां यौवनमेतत् ॥ १२ ॥ III) केन नियुक्ताः पुनः [3]प्रवर्तध्वे सट्टकनर्तने । IV) तस्यैव [4]निरन्तरावनमच्छ्रीमत्सामन्तवि[5]कटमकुटान्तनिपतन्माणिक्यमणिसमूहमयूखलेखापल्लवितपाद-पीठस्य खण्डपरशुशिखण्डशशिखण्डपाण्डुरसर्वतःप्रसरन्महितयशःपूरकर्पूरनिकरपर्वता-यमानभुवनान्तरालस्य अतिधवलहृदयस्फटिकप्रतिफलित*परमेश्वरपदपल्लवस्य समरमुख-

१ M प्रमुष्य; it has minor gaps in this speech. २ K °मानवेतचरित°. ३ M प्रवर्तध्वं समिकनर्तने. ४ M निरन्तरोपन°. ५ K omits विकट.

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[1]पल्लत्थ- मल्लिआ- मल्ल- [2]बहल- परिमलासंग-संगअ-भिंग- [3]रिंछोलि- संसइअ-लोलुद्दंड-मंडलग्ग-मंडिअ-पअंड-भुअदंडस्स रिउ-बल-सलह-लेहि-चडुल-जाला-जाल- जज्जलंतअ- [4]पआव- पावअ- पाआर-परिरक्खिअ- सअल- भुवणअलस्स अच्छिण्ण-दिण्ण-सुवण्ण-[5]रअण-सामिद्धि-समिद्ध-मणि-मंदिर-वलही-जाल-कीलंत-सअल-दरिद्द-लोअस्स सव्व-भूदाणुकंपिणो संपअं [6]कअ-करणिज्जदाए जोव्वण-सुहं [7]अणुहोंतस्स राआहिराअ-परमेसरस्स सिरिमाणवेअस्स [8]अत्थाण-मंडव-मंडणेण पंडिअ-मंडलेण । किं च[9] ।

अस्सिं खु सट्टअ-वरे णिअ[10]-भत्तुअस्स
चक्केसरत्तण-कराण गुणाण ठाणं ।
चारुं समुव्वहइ तं किल चंदलेहं
अंगेसरस्स तणअं सिरिमाणवेओ[11] ॥ १३ ॥

सूत्रधार :–[I)]अहो, आअदा एव्व जवणिअंतरे महाराअ-देवीणं कादूण भूमिअं अय्यो अय्यवल्लहा अ । ता अम्हेहिं [12]अवसेस-करणिज्जं [13]सज्जीअदु । (इति परिक्रम्य निष्क्रान्तौ ।)

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1 K पल्लन्थ. 2 K omits बहल. 3 K रुच्छोलिसंसलअ. 4 K पआवपाअपाअर. 5 K दअण, but Kh रअण. 6 K ततअकराणिज्जदाए. 7 K °होंतस्स राणनक्रत्वा राआहि°. 8 K मण्टप. 9 K कीच. 10 K णिजभत्तुअसक्केसर°, but Kh णिअभत्तु-अस्स चक्केसर°. 11 K सिरिमाणमेओ. 12 K अविसेस. 13 K संजीवअदु.

बलात्कारगृहीतजयलक्ष्मीमाल्यधम्मिल्लपर्यस्तमल्लिकामाल्यबहल[1] परिमलासंगसंगतभृङ्गश्रेणीसंश्रितलोलोद्दण्डमण्डलाग्रमण्डितप्रचण्डभुजदण्डस्य [2]रिपुबलशलभलेहिचटुलज्वालाजालजाज्वल्यमानप्रतापपावकप्राकारपरिरक्षितसकलभुवनतलस्य अच्छिन्नदत्तसुवर्णरत्नसमृद्धिसमृद्धमणिमन्दिरवलभीजालक्रीडत्सकलदरिद्रलोकस्य सर्वभूतानुकम्पिनः सांप्रतं कृतकरणीयतया यौवनसुखमनुभवतो राजाधिराजपरमेश्वरस्य [3]श्रीमानवेदस्य आस्थान[4]मण्डपमण्डनेन पण्डितमण्डलेन । किं च । अस्मिन् खलु[5] सट्टकवरे निजभर्तुश्चक्रेश्वरत्वकराणां गुणानां स्थानम् । चारुं समुद्वहति तां किल चन्द्रलेखामङ्गेश्वरस्य तनयां श्रीमानवेदः[6] ॥ १३ ॥ I) अहो आगता एव यवनिकान्तरे महाराजदेव्योः कृत्वा भूमिकामार्यः आर्यवल्लभा च । तदस्माभिः [7]अवशेषकरणीयं सज्ज्यताम् ॥ I) अहो कृतकरणीयाना-

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१ M has a long lacuna here upto the beginning of verse No. 17. २ K इषु for रिपु. ३ K मानवेतस्य. ४ K मण्टप. ५ K omits खलु. ६ K मानवेतः. ७ K अविशेष, M lacuna.

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(स्थापना[1])

(ततः प्रविशति राजा देवी विदूषको विभवतश्च परिवारः।)

राजा–(स्वगतम्)I) अहो [2]किअ-करणिज्जाणं पि आसाए अणवसाणदा । जदो

सव्वे साहु पवट्टिदा खु [3]पउरा संतोसिआ बम्हणा
वित्तेहिं [4]कउ-संचएहि विहिआ देवा पसादुम्मुहा ।
पत्ता चेअ चउस्समुद्द-रसणालंकारिणी मेदिणी
दाणिं सत्त-समुद्द-मुद्दिअमिमं [5]पत्थेइ मे माणसं ॥ १४ ॥

(प्रकाशं समन्तादवलोक्य सहर्षम्) देवि, इमस्सिं सुरहि-[6]समए समारंभ-संभरिज्जंत-सिरि-मणहर-धरणि-कमलिणी-कमलाअंतम्मि[7]अम्हाणं महाणअरम्मि मअरंद-गंडूसणं संपादेहि [8]जहिच्छमुच्चलंत-छप्पअ-[9]रिछोलि-लंभिणं अच्छीणं । 3
एअं खु

लोलंताणंग-तुंग[9]-द्धअ-वड-पवणंदोलिआआस-गंगं
खेलंतुद्दाम[10]-रामा-चलण-[11]हअ-सुहाअंत-कंकेलि-जालं ।
कीलंतासेस-लोअ[12]-प्पअडिअ-मुरवाडंबरं [13]तंब-चूड-
क्कोड-ग्घोलंत-कोलाहल-मुहल-दिसा-[14]अक्कमेक्कं विभाइ ॥ १५ ॥

देवी–(सर्वतो विलोक्य सहर्षम्)II) अय्यउत्त, किं वण्णीअदि इमाए णअरीए सुरहि-समअ-समारंभ-जणिअं सोहग्गं । एसा खु

1 K omits स्थापना, but Kh gives it. 2 K किअरणिज्जाणं. 3 K पवुरा. 4 K कमिसञ्चएहि. 5 K पेत्थेइ. 6 Kh समअसमारम्भ-. 7 K अ अम्हाणं for अम्हाणं. 8 K दहिच्छमुच्चलतंतच्चव्वअरित्तच्छालिलंभिणं अंहच्छीणं. 9 K तुग्गड्डुंएवघववणंलोलिआआस-. 10 K गेलंदुद्दाम. 11 K चलणअंसुहाअतं-. 12 K लोअंपडिअ. 13 K तंमचूडंकोडंबोलंत. 14 K अंकमेक्कं.

मपि आशाया अनवसानता। यतः, सर्वे साधु प्रवर्तिताः खलु पौरा संतोषिताः ब्राह्मणाः, वित्तैः क्रतुसंचयैः विहिताः देवाः प्रसादोन्मुखाः। प्राप्ता चैव चतुस्समुद्ररशनालंकारिणी मेदिनी, इदानीं सप्तसमुद्रमुद्रितामिमां प्रार्थयते मे मानसम् ॥ १४ ॥ (...) देवि, अमुष्मिन् सुरभिसमये[१] समारम्भसंभ्रियमाणश्रीमनोहरधरणिकमलिनीकमलायमाने अस्माकं महानगरे मकरन्दगण्डूषणं संपादय यथेच्छमुच्चलच्छट्पदश्रेणिलक्ष्यैः* अक्ष्णोः। एतत् खलु, लोलदनङ्गतुङ्गध्वजपटपवनान्दोलिताकाशगङ्गं, खेलदुद्दामरामाचरणहतसुखायमानकङ्केलिजालम्। क्रीडदशेषलोक[२]प्रकटित[३]मुरजाडम्बरं ताम्रचूडक्रो[४]डघूर्णमानकोलाहलमुखरदिक्चक्रमेकं विभाति ॥ १५ ॥ II) आर्यपुत्र, किं वर्ण्यते अमुष्या नगर्याः सुरभिसमयसमारम्भजनितं

१ K सृष्टिसमयसमारम्भ for सुरभि etc, M lacuna. २ K लोकं for लोक. ३ K मुरवाडम्बरं. ४ K क्रोडं घूर्णमान.

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तारुण्णएण रमणि व्व [1]सुरूव-रम्मा
जोण्हा-रसेण रअणि व्व [2]फुरंत-चंदा ।
फुल्लुग्गमेण[3] लदिअ व्व पवाल-पुण्णा
रेहेइ हंत णअरी महु-संगमेणं ॥१६॥

राजा–[I)] अहो सव्वदो [4]रमणीअत्तणं णअरीए । तह अ ।
[5]भमंत-भमर-च्छडा-कल-विराविआ वाविआ
[6]फुरंत-मअणच्चणा-विहव-णंदिरं मंदिरं ।
लसंत-णव-[7]णट्टई-ललिअ-णट्टणं पट्टणं
वलंत-मलआणिलाअम-सिलाहिणो साहिणो ॥१७॥

विदूषकः–[II)]भो वअस्स, पेक्ख । मंद-मंद-[8]फंदंत-मलआणिल-केलि-घोलि-रुप्पडिअ-[9]विसरंत-बिसिणी-धूलि-पाली-[10]विउल-कंचण-विआण-सोहिणी भुअंग-लोअ[11]-कर-कमल-संगअ-गंगेअ-सिंग-मुह-संगलंत-संतद-कुंकुम-वारि-धारा[12]-सि--च्चंत-[13]सअल-पहिअ-लोआ[14]वम्मह-करप्फालिअ-धणुहअ-कोलाहल-मुहल-कउहा-मुहा [15]दिस-विराअ-वेग-मुज्झंत-संचरंत-मुद्धाहिसारिआ-चलण-[16]झणझणाअंत-णेउर-विराव-मुहुराविअ-मार-वीर-विजअ-भेरी-मणहरा मअं वि [पि] मएदि रइं

1 K सुरूप-. 2 K पुरन्त. 3 K °ग्गमेण इदि एव्व, but Kh अव्व for एव्व. 4 K रमणीयत्तणं. 5 K डुमंतभमर for भमंत etc. 6 K फरन्तमअणच्छणा. 7 K इलअ for ललिअ given by Kh. . 8 K फंदमलआणिल. 9 K विसंत, but Kh विसरंत. 10 K विउल्ल. 11 K लोलकरकमळसङ्गअंगंगेअसीग-, but Kh लोय for लोल-. 12 Kh चिरिचिरिआसिंचंत for धारासिंचंत. 13 K omits सअल, but Kh has सयललोया. 14 K पम्मह. 15 K दिवविराअ. 16 K झणझणायन्त.

सौभाग्यम् । एषा खलु, तारुण्येन रमणीव सुरूपरम्या, ज्योत्स्नारसेन रजनीव स्फुरच्चन्द्रा । फुल्लोद्गमेन लतिकेव प्रवालपूर्णा, राजते हन्त नगरी [1]मधुसंगमेन ॥ १६ ॥ I) अहो सर्वतो रमणीयत्वं नगर्याः । तथा च । [2]भ्रमद्भ्रमरच्छटाकलविराविताः वापिकाः, स्फुरन्मदनार्चनाविभवनन्दनशीलं मन्दिरम् । लसन्नवनर्तकीललितनर्तनं पत्तनं, वलन्मलयानिलागमश्लाघिनः शाखिनः ॥ १७ ॥ II) भो वयस्य, [3]पश्य । मन्दमन्दस्पन्दमानमलयानिलकेलिघूर्णनशीलोत्पतितविसरद्बिसिनीधूलिपालीविपुलकाञ्चनवितानशोभिनी भुजङ्गलोककरकमलसंगतगाङ्गेयशृङ्गमुखसंगलत्संततकुङ्कुमवारिधारासिच्यमानसकलपथिकलोका मन्मथकरास्फालितधनुःकोलाहलमुखरककुब्मुखा[4] दिशाविराव[वेग]मुह्यत्संचरन्मुग्धाभिसारिका-[5]चरणझणझणायमाननूपुरविरावमुखरीकृतमारवीरविजयभेरीमनोहरा मदमपि मदयति

१ K omits मधु. २ M भ्रमत्प्रवरच्छटा°. ३ M पश्य पश्य. ४ K मुखरकुङ्कु... खादिलाविरागमु°, M ककुन्मुखादिसविरागवेगभज्यमानसं. ५ M चरणन्थणन्थणायमान.

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वि[पि][1]रमएदि [2]आणंदं वि[पि]आणंदेइ दप्पं वि[पि]दप्पेइ [3]इअं महाणअरी।

चेटी–[I)]इदं वि [पि] पेक्खदु[4] महाराओ। एसो खु मंद-मारुअंदोलिअ-पल्लत्थ[5]-पल्लव-हत्थ-[6]सण्णा-मिस्सेहिं महुर-महु-रस-महमहंत-[7]परिमलंध-मधुअर-माला मंजु-[8]सिंजिआरावेहिं मरगआरामो महाराअस्स महु-मासोदार-वड्ढिअं अत्तणो [9]समिद्धि ओदंसेदुं विअ[10] आआरं करेइ।

राजा–(विलोक्य)[II)]साहु भणिअं चंदणिआए।

विदूषकः–[III)]भो वअस्स, जह दासीए धीदाए वअणं तुज्झ[11] सिलाहणिज्जं तह मह वि चओरअस्स[12] बम्हणस्स जइ सिलाहीआदि वअणं ता [13]कहेमि।

राजा–[IV)]वअस्स[14], को संदेहो। कहेहि।

विदूषकः–[V)]सुणादु वअस्सो। एसो जहामिट्ठ-भुंजंत-बम्हण-लोअ-कोलाहलो विअ कोइल-कोलाहलो पमोदं उप्पादेइ। महाणस-धूम-प्पसरो व्व [15]कुसुमुप्पडंत-महुअर-गणो [16]णअण-पीदिं करेइ। वहलज्ज-भज्जंत-सरिसव-गंधो विअ [17]पुप्फ-गंधो घाणं आणंदेइ।

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1 K विरमएदि for रमएदि. 2 K आणन्तं वि. 3 K लइं for इअं, but Kh इयं. 4 K पेक्ख, but Kh पेक्खदु. 5 K पदल्लात्थ for पल्लत्थ. 6 K सण्णोमिस्सेहिं. 7 K परिमलंघमधूधमधुअर. 8 K मञ्जरी for मंजु. 9 K समिन्ध for समिद्धि. 10 K ओसेदुविअ. 11 K omits तुज्झ. 12 K चओरस्स, but Kh चओरअस्स. 13 K कहेहि।. 14 K भो वअस्स. 15 K कुसुमप्पडंत. 16 K णयण. 17 K पुप्पगन्धो.

रतिमपि रमयति आनन्दमप्यानन्दयति दर्पमपि दर्पयति इयं महानगरी॥ I) इदमपि पश्यतु महाराजः। एष खलु मन्दमारुतान्दोलित[1]पर्यस्तपल्लवहस्तसंज्ञामिश्रैः मधुरमधुरससर्वतःप्रसरत्परिमलान्धमधुकरमालामञ्जुशिञ्जितारावैः [2]मरकतारामो महाराजस्य [3]मधुमासोदारवर्धितानात्मनः समृद्धिं [4]दर्शयितुमिव [5]आकारं करोति। II) साधु भणितं [5]चन्दनिकया। III) भो वयस्य, यथा दास्याः पुत्र्याः वचनं तव श्लाघनीयं तथा [ममापि] [*]चकोरस्य ब्राह्मणस्य यदि श्लाघ्यते वचनं तत् कथयामि। IV) वयस्य, कः सन्देहः। कथय। V) शृणोतु वयस्यः। [6]एष यथामृष्टभुञ्जानब्राह्मणलोककोलाहल इव कोकिलकोलाहलः [7]प्रमोदमुत्पादयति। महानसधूमप्रसर इव कुसुमोत्पतन्मधुकरगणो नयनप्रीतिं करोति। [8]बह-

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१ KM omit पर्यस्त. २ K मरतकारामो. ३ K °मासोदारवर्त्तितां, M मासोदारप्रवर्धिता. ४ M आकारणं करोति. ५ K चन्द्रिकया, ६ K एष खलु यथा°. ७ M प्रमोदमुपपादयति. ८ K बहुलाज्य°.

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राजा—(सस्मितम्) [I)]सच्चं एदं ।

विदूषक :—[II)]दासीए धीदे, उच्छिट्ठ[1]-भक्खिणि, ण तुज्झ एव्व वअणं[2] अहिणंदणिज्जं मह वि वअणं अहिणंदीअदि वअस्सेण ।

चेटी[3]—(सावज्ञं हसति ।)

विदूषक :—[III)]भो वअस्स, गच्छम्ह मरगउज्जाणं । (इति सर्वे परिक्रामन्ति ।)

राजा—(दक्षिणाक्षिस्पन्दनं सूचयन्) [IV)]देवि,

फंदए पअल-पम्ह[4]-मालिअं
दाहिणं [5]महमिदं विलोअणं ।
किं [6]फलं अह [7]वितक्किएहि किं
केण [8]देव्व-सरणी मुणीअदि ॥१८॥

देवी—(सहर्षम्) [V)]अज्जउत्त, देव्वेण च्चिअ जाणीअदि ।

विदूषक :—[VI)]किं च मए वि एक्केण बम्हणेण ।

देवी—[VII]अय्य चओरअ, किं तुए जाणीअदि ।

विदूषक :—[VIII)] होदि, पुव्वं एव्व वअस्सस्स [9]चउस्सिंधु-बंध-बंधुरं वसुंधरं देऊण[10] वि [11]अपरितुट्ठेण विहिणा पुणो सत्त-समुद्द-मुद्दिअं एअं [6]वअस्सस्स भुमअंचले बंधिउं अअं आरंभो कीरइ त्ति[12] ।

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1 Kh उच्छुरण for उच्छिट्ठ. 2 K वलअणं, but Kh वअणं. 3 Kh चन्दनिका for चेटी. 4 K पद्म for पम्ह. 5 K महमितं. 6 K पढं for फलं. 7 K विचिन्तिएहि की, Kh वितङ्किएहि किं. 8 K देवसरणिम्मुणीअदि. 9 K चउरस्सिन्धु°. 10 K दाऊण, but Kh देऊण वि. 11 Kh अकिदत्थेण for अपरितुट्ठेण. 12 The following speech,, which is put in the mouth of देवी by Kh, is just added here by K.

लाज्यभर्ज्यमानसर्षपगन्ध इव पुष्पगन्धः घ्राणमानन्दयति । I) सत्यमेतत् । II) दास्याः पुत्रि, उच्छिष्टभक्षिणि, न तवैव [1]वचनमभिनन्दनीयं ममापि वचनभिनन्द्यते वयस्येन । III) भो वयस्य, गच्छामो [2]मरकतोद्यानम् । IV) देवि, स्पन्दते प्रचलपक्ष्ममालिकं, दक्षिणं मम इदं विलोचनम् । किं [3]फलं [4]अथ वितर्कितैः किं, केन दैवसरणिर्ज्ञायते ॥ १८ ॥ V) आर्यपुत्र, दैवेनैव ज्ञायते । VI) किं च [5]मयाप्येकेन ब्राह्मणेन । VII) आर्य चकोरक, किं त्वया ज्ञायते । VIII) भवति, पूर्वं एव[6] [7]वयस्यस्य चतुस्सिन्धुबन्धबन्धुरां[8] वसुंधरां दत्त्वापि अकृतार्थेन* विधिना पुनः सप्तसमुद्रमुद्रितामेनां वयस्यस्य

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१ M वचनमभिनन्दयति । ममापि etc. २ K मरतकोद्यानम्. ३ M छलं. ४ K अथवा वितर्कितैः, M अथवा तर्कीयते. ५ M मयाप्येतेन. ६ KM omit एव. ७ M After writing पूर्वं व there is a long lacuna in M upto भआदो (I. 26. 3); and this is indicated by the transcript with a remark :(अत्र पत्रत्रयपरिमितो ग्रन्थपातः). ८ KM omit वन्ध.

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देवी–[I)]भो[1] भअवं विहे, पुणो वि एव्वं एव होही[2]।

चेटी[3]–[II)]एसो मरगआरामो। पविसदु महाराओ। (सर्वे उद्यानप्रवेशं [4]नाटयन्ति।)

(नेपथ्ये[5] वैतालिकयोरेकः)

वैतालिकः–[III)]जअ जअ महाराअ, राआहिराअ-परमेसर, [6]पाअ-पारिजाअ-पल्लव-च्छाआ-णिच्च-विहार-णिरत्थ-संदाव, [7]पअंड-पआव, पंडिअ-जण-कप्प-[8]पादव, वम्मह-मणहरंग-लावण्ण-गुण-णिगलिअ-सअल-महिला-माणस, सिरिमाणवेअ, सुह-दाइणी होउ महाराअस्स आराम-लच्छी। तह पेक्खदु दाव महाराओ।

[9]अत्ताणं वित्थरंतो [10]महु-णरवइणो पाण-गोट्ठी-णिएओ
[11]लोलंबाणं विडाणं सअल-पिअ-महेलाण संगीअ-साला।
कीला-ठाणं पडीराअल-पवण-किसोराण सेणा-णिवेसो
एसो तेल्लोक्क-वीरस्स [12]हु रइ-वइणो भाइ आराम-देसो ॥ १९ ॥

द्वितीय[13]:–[IV)]किं च। एत्थ संणिहिदे महाराए

1 K भे, but Kh omits it. 2 K होहि. 3 Kh चन्दनिका for चेटी. 4 Kh रूपयन्ति. 5 K नैपथ्ये. 6 K पाअपारिज्जअ. 7 K वअंडपआव. 8 K वादप, Kh वाअप for पादव. 9 K अथ्थाणं विथ्थरन्तं. 10 K महुरवअणो, but Kh महुणरवइणो. 11 Kh लोलंवालीविडाणं. 12 K अ for हु. 13 K omits द्वितीयः, but it is added by Kh.

भ्रुवांचले वन्ध्दुमयामारम्भः क्रियते [1]इति। I) [2]भो भगवन् विधे, पुनरपि एवमेव भवति* । II) एष [3]मरकतारामः। प्रविशतु महाराजः। III) जय जय महाराज, राजाधिराजपरमेश्वर, पादपारिजातपल्लवच्छायानित्यविहारनिरस्तसंताप, प्रचण्डप्रताप, पण्डितजनकल्पपादप, मन्मथमनोहराङ्गलावण्यगुणनिगडितसकलमहिलामानस, [4]श्रीमानवेद, सुखदायिनी भवतु महाराजस्य आरामलक्ष्मीः। तथा[5] पश्यतु तावन्महाराजः। आत्मानं विस्तृणन् मधुनरपतेः पानगोष्ठीनिकेतः, लोलम्बानां विटानां सकलपिकमहिलानां [6]संगीत-शाला। क्रीडास्थानं पटीराचलपवनकिशोराणां सेनानिवेशः, एष त्रैलोक्यवीरस्य खलु रतिपतेर्भाति आरामदेशः ॥ १९ ॥ IV) किं च। अत्र संनिहिते महाराजे, प्रत्युद्व्रजति [7]चञ्चरीकनिवहः फुल्लोत्पतञ्जवात्, कूजन्तश्च कुर्वन्ति कोकिलाः* श्रोत्रामृतं स्वागतम्।

१ K उत for इति. २ K omits भो. ३ K मरतकारामः. ४ K श्रीश्रीमानवेत. ५ K omits तथा. ६ K omits सङ्गीत... किशोराणां, but this is supplied by Kh. ७ K चञ्चलीक°.

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पच्चुव्वज्जइ चंचलीअ-णिवहो [1]फुल्लुप्पडंतो जवा
कूअंता अ कुणंति कोइल-उला सोत्तामिअं साअदं ।
सिग्घं [2]अग्घमुवाहरंति मअरंदुग्गारिणो [3]पाअवा
[4]दाणिं पल्लव-चामलेहिं लदिआ वीअंति वाआहआ ।। २० ।।

विदूषकः—I) साहु गीअं मंजुअंठ-महुरकंठेहिं बंदीहिं[5] । पेक्खदु दाव वअस्सो महु-समअ[6]-वित्थारिअं मरगआराम-समिद्धिं ।

3 राजा—(समन्तादवलोक्य) II) वअस्स, साहु तुए भणिदं । इह हि
विभाइ महिलंगुली-किसल-पाडलं पाडलं
समुल्लसइ फुल्लिआ [7]पवण-णोल्लिआ मल्लिआ ।
दिसाओं सुरहेइ णं दर-विआसरं केसरं
समुव्वहइ संपअं [8]पहिअ-कंपअं चंपअं ।। २१ ।।

अवि अ ।

पक्खंदोलण-मारुएण भसलो आणंदअंतो महुं
पल्लत्था कुसुमाउ [9]पास-गमिअं [10]पाएइ पाणेसरिं ।
[11]उग्गाउं महुरं च माहव-महा-बंदी [12]जसं कोइलो
माअंदाण मरंद-सार-लहरी-सारस्सअं सेवए[13] ।। २२ ।।

विदूषकः—III) भो वअस्स, आमूल-पुप्फिअस्स बाल-रत्तासोअस्स [14]मरगअ-वेदिआअं उवविसिअ [15]मलअ-महीहरादो उवागअस्स महु-

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1 K फुल्लुंफडन्तो. 2 K अग्घं उपाहरन्ति. 3 K वाअवा. 4 K दाणी. 5 K वन्देहि. 6 K समय. 7 Kh महुरसोल्लिआ for पवणणोल्लिआ. 8 K वहिअकंपअं. 9 K वासगमिअं. 10 K वाएइ वाणेसरी. 11 K उग्गल्लं. 12 K वसंकोललो, Kh जसंकोइलो. 13 K सेवहि, but Kh सेवए. 14 K मअरगवेदिआअं. 15 K मलय°.

शीघ्रं अर्घ्यमुपाहरन्ति [1]मकरन्दोद्गारिणः पादपाः, इदानीं पल्लवचामरैर्लतिका [2]वीजयन्ति वाताहताः ।। २० ।। I) साधु गीतं मञ्जुकण्ठमधुरकण्ठाभ्यां बन्दिभ्याम् । पश्यतु तावद्वयस्यः मधुसमयविस्तारितां [3]मरकतारामसमृद्धिम् । II) वयस्य, साधु त्वया भणितम् । इह हि, विभाति महिलाङ्गुलीकिसलयपाटलं पाटलं, समुल्लसति [4]फुल्लिता पवननुन्ना मल्लिका । दिशः सुरभयति एतत् दरविकस्वरं केसरं, समुद्वहति संपदं पथिककम्पदं चम्पकम् ।। २१ ।। अपि च । पक्षान्दोलनमारुतेन [5]भ्रमरः आनन्दयन् मधु, [6]पर्यस्तात् कुसुमात् पार्श्वगमितां पाययति प्राणेश्वरीम् । उद्गातुं मधुरं च माधवमहाबन्दी यशः कोकिलः माकन्दानां मरन्दसारलहरीसारस्वतं सेवते ।। २२ ।। III) भो वयस्य, आमूलपुष्पितस्य बालरक्ताशोकस्य [7]मरकतवेदिकायां उपविश्य [8]मलयमहीधरादुपागतस्य मधुसमयस्फुट-

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१ K करकेन्दार्गर्भिणः for मकरन्दोद्गारिणः. २ K वीजन्ति. ३ K मरतकारम°. ४ K फुल्लता. ५ K बहलः for भ्रमरः. ६ पर्यस्तान् कुसुमान् पार्श्वगतान् पाय°. ७ K मरतकवे°. ८ K महीधरमुपा°.

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समअ-फुडंत-णव-कुसुम-परिमल-[1]पाहुडअं घेत्तूण परिसरे ठिअस्स [2]मलआणिल-स्स दे परिसरं पत्तस्स सेवावसरं देहि[2]। पेक्खम्ह मरगआराम-लच्छि। 3

राजा–[I)]तह। (इति सर्वे यथोचितमुपविशन्ति।)

देवी–[II)]दाणिं[3] अहं वड्ढावइस्सं अय्यउत्तं।

एदे चूसिअ-चोल-वाल-महिला-भालिंदु[4]-सेआअमा
पिज्जंता जण-णासिआहि णलिणी-णालीअ-केली-अरा।
लीला-लालिअ-केरली-चिहुरआ आणंद-णीसंदिणो
रोमंचुग्गमणाणुमेअ-चलणा कीलंति वाअंकुरा ॥२३॥

राजा–[I)]अहं वि [पि] तुमं वड्ढावइस्सं।

अत्ताणं वि [पि] बुभुक्खिदाण पुढमं दाऊण णाआण तो
तुंगा मंगल-च्चंदणाद्दि-भिउणो कादूण पाअं खणा।
[5]एण्हि गण्हिअ सोरहेक्क-णिलअं कंदप्प-मित्तंतरं
तं आलिंगिउमूसुआ परिसरं पत्ता अ चेत्ताणिला ॥२४॥

देवी–[IV]पेक्खदु दाव अज्जउत्तो सोहग्गं कालस्स। [7]जओ

किसलइदासोअ-लदा कीर-मुहाभोअ-कीसुअ-च्छाआ।
कीलंति के वि[8] दिअहा केसर-खलमाण-वाल-पवमाणा ॥२५॥

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1 K बाहुलअं or पाहुडअं. 2 Kh देसु. 3 K omits दाणिं which is given by Kh. 4 K फालिन्दु. 5 K चंदणन्दि. 6 K एण्णी गण्णिअ. 7 K omits this word, but Kh has जतो. 8 K केऽपि दिवसा, but Kh has दियाहा for दिवसा of K.

नवकुसुमपरिमलप्राभृतं गृहीत्वा परिसरे स्थितस्य मलयानिलस्य [1]तव परिसरं प्राप्तस्य सेवावसरं देहि। पश्यामः [2]मरकतारामलक्ष्मीम्। I) तथा। II) इदानीमहं वर्धयिष्यामि आर्यपुत्रम्। एते चूषितचोलबालमहिलाभालेन्दुस्वेदागमाः, पीयमाना जननासिकाभिः नलिनीनालीककेलीकराः[3]। लीलालालितकेरलीचिकुराः आनन्दनिष्यन्दिनः, रोमाञ्चोद्गमनानुमेयगमनाः* क्रीडन्ति वाताङ्कुराः ॥२३॥ III) अहमपि त्वां वर्धयिष्यामि। आत्मानमपि बुभुक्षितानां प्रथमं दत्त्वा नागानां ततः, [4]तुङ्गान्मङ्गलचन्दनाद्रिभृगोः[5] कृत्वा पातं क्षणात्। इदानीं गृहीत्वा सौरभैकनिलयं कन्दर्पमित्रान्तरं, त्वामालिङ्गितुमुत्सुकाः परिसरं प्राप्ताश्च चैत्रानिलाः ॥२४॥ IV) पश्यतु तावदार्यपुत्रः सौभाग्यं कालस्य। यतः, किसलयिताशोकलताः कीरमुखाभोगकिंशुकच्छायाः। क्रीडन्ति केऽपि दिवसाः केसर-

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१ K omits तव परिसरं प्राप्तस्य. २ K मरतकाराम°. ३ K केलीकरम्. ४ K तुङ्गामङ्गल. ५ K मृङ्गा for भृगोः।

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राजा—I)देवि[1], किं भण्णइ[2] ।
महुअर-कलकल-मुहले [3]मलआणिल-भंगि-संगअ-तरंगे ।
महुमास-णई-सोत्ते मअरंदमए णिमज्जए[4] भुवणं ॥ २६ ॥

विदूषक :—II)वअस्स, किं वंचिदो म्हि । जदो पुव्वं एव्व अम्हाणं [5]घरए परंपराए समागअं पंडिअत्तणं [6]कइत्तणं च पहिसु पडिरोहअ-भआदो अम्ह-बम्हणी--सअणिज्जेक्क-[7]पास-संठविआअं मंजूसिआअं णिहाविअ लोह-सालाए गाढं बंधिअ मुद्दं वि [पि] दाऊण साडम्मि[8] समुद्दे संगण्हिअ आअदो । ता अज्ज तुवं तुज्झ कइत्तणस्स अद्धं मे देहि जेण अहं वि [पि] तुम्हाणं कण्ण-पुडस्स पीऊस-गंडूसणं करिस्सं । (हस्तौ प्रसारयति ।)

चेटी[9]—III)अय्य, पडिगण्ह । अहं दे देमि ।

विदूषक :—IV)आ दासीए धीदे, को उण पंडिओ पारिआअं उज्झिअ एरंडादो अहिलसिदं कामेइ[10] । अहव तुमं तुज्झ [11]कइत्तणं दंसेहि । तदो पडिगण्हिस्सं ।

देवी—V)चंदणिए[12], दंसेहि अत्तणो [13]छइल्लणं । किं [14]च । सा पडिहा जा ठाणे पसरइ । सा णीदी जा काले उज्जलइ । सा इत्थिआ जा भट्ट-मणोरहे वट्टइ । सा मेत्ती जा अणत्थे ओलंबइ ।

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1 K omits देवि. 2 K फणइ. 3 K मलयाणिल°. 4 K णिमज्जहि, but Kh णिमज्जए. 5 K खरए. 6 K कलत्तणं. 7 K पाअसट्ठविआअं. 8 K साडं वि. 9 Kh चन्दनिका for चेटी. 10 K कामिज्जदि, but Kh कामेइ. 11 K कलत्तणं 12 K चन्दिणिए. 13 K च्छउत्तणं. 14 K की च पडिहा.

स्खलद्बालपवमानाः ॥ २५ ॥ I) देवि, किं [1]भण्यते । [2]मधुकरकलकलमुखरे मलयानिलभङ्गिसंगततरङ्गे[3] । मधुमासनदीस्रोतसि मकरन्दमये निमज्जति भुवनम् ॥ २६ ॥ II) वयस्य, *किंचिद्वञ्चितोऽस्मि । यतः पूर्वमेव अस्माकं गृहे परम्परया समागतं पण्डितत्वं कवित्वं च पथिषु प्रतिरोधक[4]भयादस्मद्ब्राह्मणीशयनीयैकपार्श्वसंस्थापितायां मञ्जूषिकायां निधाय लोहसालया गाढं बद्ध्वा मुद्रामपि दत्त्वा [5]शाटके समुद्रे संगृह्यागतः[6] । [7]तदद्य त्वं तव कवित्वस्यार्धं मे देहि येनाहमपि युष्माकं कर्णपुटस्य पीयूषगण्डूषणं करिष्यामि[8] । III) आर्य, प्रतिगृहाण । अहं ते ददामि । IV) आः दास्याः पुत्रि, कः पुनः पण्डितः पारिजातमुज्झित्वा एरण्डादभिलषितं कामयते[9] । अथवा त्वं तव कवित्वं दर्शय । ततः [10]प्रतिग्रहीष्यामि । V) [11]चन्दनिके, दर्शयात्मनो वैदग्ध्यम् । किं च । सा प्रतिभा या स्थाने प्रसरति । सा नीतिः या काले उज्ज्वलति । सा स्त्री या भर्तृमनोरथे

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१ K मन्यते for भण्यते. २ K मधुरकल°. ३ K सङ्गतरङ्गे. ४ K भयादन्यस्मिन् ब्रह्मणि शय°, M भयादस्मद्ब्राह्मण्याश्शय°. ५ K वाटामपि, M साटामपि. ६ K सङ्गत्यागतः ७ M तदन्यत्वं. ८ M करिष्ये. ९ M कामयति. १० M प्रतिगृह्णामि. ११ K हञ्जे चन्दिनिके.

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चेटी–[I])जं भट्टिणी आणवेदि।

विदूषकः–[II])जइ अत्तणो [2]छइल्लणं दंसेदुं ववसिदा सि ता जमअं कादव्वं, मलआणिलो वण्णिदव्वो, सद्धरा अ वुत्तं।

चेटी[3]–[III])तह। सुणाहि तुवं।

बाला वालालि-तण्हा-पसमण-कुसला चंदणद्दिस्स तुंगा
[4]सिंगा सिंगार-विज्जा-विअरण-गुरुणो मंथरं विप्फुरंतो।
लोलं [5]लोलंवआलं परिमल-अरलं भामअंता हरंता
माणं माणंसिणीणं णव-सुरहि-सिरी-वंधवा गंधवाहा॥ २७॥

राजा–[IV])साहु चंदणिए साहु। जदो जमए सुहओ सद्दो सुअमो अत्थो।

विदूषकः–[V]) जइ एव्वं जिअं देवीए पराजिअं वअस्सेण। (पुरो विलोक्य) [6]अहो अमच्चो सुमई दुवारे।

राजा–[VI])किं सुमई। पवेसेहि णं।

विदूषकः–(परिक्रम्य, सुमतिना सह प्रविश्य) [VII])एसो सुमई।

[सुमतिः[7]]–[VIII])जेदु देवो।

राजा–[IX])सुमदे किं।

सुमतिः–[X])देव, सिंधुणाहामच्चो सुस्सुदो दट्ठुकामो चिट्ठइ।

1 Kh चन्दनिका for चेटी. 2 K च्छइत्तणं।. 3 Kh चन्दनिका–तह पठति।, but K has जह for तह. 4 K सीगा सीगारविन्दा°. 5 K लोलम्बओलं. 6 K adds विदूषकः– again before this sentence. 7 K puts this speech in the mouth of Vidūṣaka.

वर्तते। सा मैत्री या अनर्थे अवलम्ब्यते। I) यद् [1]भट्टिनी आज्ञापयति। II) यदि आत्मनो वैदग्ध्यं दर्शयितुं व्यवसितासि तद् यमकं कर्तव्यं, मलयानिलो वर्णयितव्यः, स्रग्धरा च वृत्तम्। III) तथा। शृणु त्वम्। बाला [2]व्यालालितृष्णाप्रशमनकुशलाः [3]चन्दनाद्रेस्तुङ्गात्, शृङ्गात् शृङ्गारविद्यावितरणगुरवः मन्थरं [4]*विस्तृणन्ति। लोलं लोलम्बजालं परिमलतरलं भ्रामयन्तो [5]हरन्तः, मानं मनस्विनीनां नवसुरभिश्रीवान्धवाः[6] गन्धवाहाः॥ २७॥ IV) साधु चन्दनिके साधु। यतः यमकेऽपि सुभगः शब्दः सुगमः अर्थः। V) यद्येवं जितं देव्या पराजितं वयस्येन। (...) अहो अमात्यः सुमतिर्द्वारि। VI) किं सुमतिः। प्रवेशय [7]एनम्। VII) एष सुमतिः। VIII) जयतु देवः। IX) सुमते किम्। X) देव,

१ M भर्त्री for भट्टिनी. २ K व्यालालितृष्णाः, M व्याळाळिकृष्ण°. ३ K चन्दनाद्रेस्सतुङ्गः शृङ्गाः, M मलयाद्रेस्तुङ्गात्. ४ M *विस्तरन्ति. ५ K *वमन्तो for हरन्तः. ६ M श्रीबन्धवो ग°. ७ M omits एनम्.

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राजा–[I)]ता अविलंबिअं आणेहि णं।

सुमतिः–[II)]जं देवो आणवेदि। (इति निष्क्रम्य सुश्रुतेन सह प्रविश्य)

[सुश्रुतः[1]]–[III)]जेदु देवो।

राजा–[IV)]सुस्सुद, अवि कुसलं सिंधुणाहस्स।

सुश्रुतः–[V)]संपदं देवस्स कुसलाणुजोएण। किं च महाराअ, देवस्स सिंधुणाहस्स चिर-सेवा-पसादिएण समुद्देण दिण्णो [2]चिंतामणि-[3]जाईओ को वि महामणी। तं च सअल-जण-चिंतिअत्थ-दाण-कुसलं महा-रअणं महाराअ-प्पसाद-[4]तित्तएण सिंधुणाहेण महाराअस्स सिरिमाणवेअस्स पाहुदीकरेहि त्ति दाऊण पेसिओ अहं। ता जिणउ [5]वंसो [6]चिंतामणीणं [7]महाराअ-संणिहि-लाहेण। होउ अ महाराअ-प्पसाद-ग्गहणेण सिंधुणाहो सअल-महिवाल-[8]मंडल-सिलाहणिज्जो। (इति चीनांशुकनिचुलितचिन्तामणिं काञ्चनभाजने निक्षिपति।)

राजा–[VI)] सुमदे, तुवं एव्व तुज्झ सहिं[9] सुस्सुदं जहोइदं संभाविदूण पेसेहि सिंधुणाह-[10]सआसं।

सुमतिः–[VII)]जं देवो आणवेदि[11]।

राजा–[VIII)]सुस्सुद, एवं करेहि[12]।

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1 K puts this speech in the mouth of Sumati. 2 Kh महामणि for चिन्तामणि. 3 K जातीओ. 4 K वित्तएण. 5 K एसो for वंसो. 6 Kh महामणि for चिन्तामणीणं. 7 K महाराअस्स णिहि°. 8 K मंसल for मंडल. 9 K सही. 10 K सहाअं for सआसं. 11 K adds (इति निष्क्रान्तौ) here. 12 This and the next speech are found only in Kh which does not put this sentence in the mouth of the king but adds it in continuation of Sumati's speech etc., and puts the next speech in Suśruta's mouth.

सिन्धुनाथामात्यः सुश्रुतो द्रष्टुकामस्तिष्ठति। I) तदविलम्बितमानयैनम्। II) यद्देव आज्ञापयति। III) जयतु देवः। IV) सुश्रुत, अपि कुशलं सिन्धुनाथस्य। V) सांप्रतं देवस्य [1]कुशलानुयोगेन। किं च [2]महाराज, देवस्य सिन्धुनाथस्य चिरसेवाप्रसादितेन समुद्रेण दत्तः चिन्तामणिजातीयः कोऽपि महामणिः। तं च सकलजनचिन्तितार्थदानकुशलं महारत्नं [3]महाराजप्रसादतृप्तेन सिन्धुनाथेन महाराजस्य श्रीमानवेदस्य[4] प्राभृतीकुरु इति दत्त्वा प्रेषितोऽहम्। तज्जयतु वंशः[5] चिन्तामणीनां महाराजसंनिधिलाभेन। भवतु च महाराजप्रसादग्रहणेन सिन्धुनाथः सकलमहीपालमण्डलश्लाघनीयः। VI) सुमते, त्वमेव तव सखायं सुश्रुतं यथोचितं संभाव्य प्रेषय सिन्धुनाथसकाशम् VII) यद्देव आज्ञापयति। VIII) सुश्रुत, एवं कुरु[6]।

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१ K कुशलानुवादेन. २ K महाराजस्य देवस्य, M किञ्च देवमहादेवस्य. ३ M lacuna, K प्रसादवित्तेन. ४ K म.नवेतस्य, M मानवेदस्य. ५ K एष चिन्तामणिः for वंशः चिन्मामणीनां found in M. ६ M assigns this sentence of the king and the next to Suśruta; but they are not found in K.

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सुश्रुतः–[I]जं देवो आणवेदि। (इति निष्क्रान्तौ।)

विदूषकः–[II]भो वअस्स, आणवेहि अस्स महामणिणो णिउलं अवणेदुं।

राजा–[III]वअस्स, जं दे रोएइ।

(विदूषको[1] मुद्रामवमुच्य निचुलमपनयति।)

राजा–(सकौतुकम्) [V]अहो पहा-पसरो। अज्ज हि

अच्छेरं अमुअस्स अच्छ-मणिणो दीहेहि[2] मोहेहि णं
तेल्लोक्कं णव-पोमराअ-रअणुक्किण्णं व लक्खिज्जए।
[3]एसो वासर-दीव-धूसर-छई सूरो वि दूरोसिओ
संझाए[4] कवली-किदो व्व साहसा णट्ठो अअं आदवो ॥२८॥

विदूषकः–[V]भो वअस्स, अगणिएहिं अणग्घेहिं उम्मीलंत-बहल-दीह-मोह-लेहुज्जोअ-खज्जोआविअ-सहस्सरस्सीहिं महा-रअण-सहस्सेहिं पूरिअं खु दे कोस-घरअं। किं ताणं पि [5]अहिओ से पहाओ जेण अच्छरीअं करेसि।

राजा–[VI]वअस्स, एसो खु चिंतामणि त्ति पसिद्धो असाहारणो एव्व। जदो

पत्थेइ जं जं सअलो जणो वि हत्थे अअं तस्स खु देइ तं तं।
मंदार-कप्पद्दुम[6]-कामहेणू-संताणआणं गणिओ अ मज्झे ॥२९॥

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1 K reads विदूषकः–and puts the stage-direction (in round brackets) in his mouth. 2 K देहेहि. 3 Kh interchanges the places of the last two lines. 4 K सन्धाए. 5 K अहिदेवहाओ, but Kh अहिओ से पहाओ. 6 K °द्दुमआमहेण.

I) यद्देव आज्ञापयति। II) भो वयस्य, आज्ञापय अस्य महामणेर्निचुलमपनेतुम्। III) वयस्य, यत्ते रोचते। IV) अहो प्रभाप्रसरः। [1]अद्य खलु*, आश्चर्यं [2]अमुष्याच्छमणेर्दीर्घैर्मयूखैरेतत्*, त्रैलोक्यं नवपद्मरागरत्नोत्कीर्णमिव लक्ष्यते। एष वासरदीपधूसरच्छविः [3]सूर्योऽपि दूरापसृतः, संध्यया कवलीकृत इव सहसा नष्टः अयमातपः ॥२८॥ V) भो वयस्य, [4]अगणितैरनर्घ्यैरुन्मीलद्बहलदीर्घमयूखरेखोद्य*तखद्योतीकृतसहस्ररश्मिभिः महारत्नसहस्रैः पूरितं खलु ते कोशगृहम्। किं तेषामप्यधिकः [5]अस्य प्रभावः [6]येनाश्चर्यं करोषि। VI) वयस्य, एष खलु चिन्तामणिरिति प्रसिद्धः असाधारण एव। यतः, प्रार्थयति[7] यद्यत् सकलो जनोऽपि हस्ते अयं तस्य खलु ददाति तत् तत्। मन्दारकल्पद्रुमकामधेनुसंतानकानां गणितश्च मध्ये

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१ K अद्य खलु, M अस्य हि. २ M °ष्याच्छिमादीप्तैर्मयू°. ३ K सूर्यो विदूरापसृतः, M सूर्यो वि lacuna. ४ K अगणणीयैर°, M अगुणितैरोघैर°. ५ K °'धिकः अर्घ्यप्रभावः, M °धिकोऽस्य प्रभावः. ६ M येन *त्वमप्याश्चर्यं. ७ M प्रार्थयते; and some lacuna in this passage.

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विदूषकः–I)अहो[1] पंडिआणं वि [पि] बुद्धी[2] अंध-परंपरं अणुवट्टइ, जदो तुए [3]एदाए सिलाए दाण-विअड्ढआ[4] वण्णीअदि। परमत्थदो उण ससस्स विसाणुब्भवो, आआसस्स [5]पसूणुग्गमो, मिअतिण्हिआए सलिल-रूवत्तणं, एदस्स सिला-विसेसस्स अभिमद-दाण-पंडिच्चं च अणत्थंतरं।

राजा–II)मा [6]मा एव्वं भण। अचिंतणिज्जो खु मणि-मंतोसहीणं पहावो।

विदूषकः–III)भो वअस्स, जइ एव्वं इदं मे[7] कहेहि। कहं पुण एदस्स अचेदणस्स[8] उवल-विसेसस्स दाणं संभवइ।

राजा–IV)वअस्स, एआरिसाणं अप्पच्चक्ख-चारिणीओ अहिदेवआओ विज्जंति।

विदूषकः–V)जुज्जइ। ता अहं किं वि [पि] पत्थेमि णं महारअणं। (विचिन्त्य, अपवार्य) भो वअस्स, एण्हिं इह महिअले जा कण्णआणं रअण-भूआ[9] कण्णआ तं पुरदो दंसेहि त्ति पत्थेमि।

राजा–VI)जं अहिरुइदं वअस्सस्स।

(विदूषकः[10] प्रार्थनामीलितलोचनस्तिष्ठति। ततः प्रविशत्यपटीक्षेपेण नायिका। सर्वे सकौतुकमवलोकयन्ति।)

राजा–(सविस्मयम्) VII)अहह।

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1 K omits अहो. 2 K बुद्धीए अंध°. 3 K एदाहि. 4 K विअड्ढभा. 5 K पसूणुब्भवोगमो. 6 K omits one मा. 7 K omits मे. 8 K अचेदणं उवल. 9 K भूता. 10 K writes these stage-directions as if they form a speech of Vidūṣaka.

॥ २९ ॥ I) अहो पण्डितानामपि बुद्धिरन्धपरंपरामनुवर्तते, [1]यतः त्वया एतस्याः शिलायाः दानविदग्धता वर्ण्यते। परमार्थतः पुनः शशस्य विषाणोद्भवः, आकाशस्य प्रसूनोद्गमः, मृगतृष्णिकायाः सलिलरूपत्वम्[2], एतस्य शिलाविशेषस्य अभिमतदानपाण्डित्यं च अनर्थान्तरम्। II) मा मा एवं भण। अचिन्तनीयः खलु[3] मणिमन्त्रौषधीनां प्रभावः। III) भो वयस्य, यद्येवमिदं मे कथय। कथं पुनरेतस्याचेतनस्योपलविशेषस्य दानं संभवति। IV) [4]वयस्य, एतादृशानामप्रत्यक्षचारिण्यः [5]अधिदेवता विद्यन्ते। V) युज्यते। तदहं किमपि प्रार्थयामि एतन्महारत्नम्। (. . .) भो वयस्य, इदानीमिह महीतले या कन्यकानां रत्नभूता कन्यका तां पुरो दर्शयेति प्रार्थयामि। VI) यदभिरुचितं वयस्यस्य। VII) अहह।

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१ M lacuna here. २ M °संभवः for °रूपत्वम्. ३ M हि for खलु. ४ K भो वयस्य. ५ K अपि देवता for अधि°, M °चारिभ्योऽधिदेवता.

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अहो महिअले कहं [1]अविरलुज्जला विज्जुला
तहिं फुरइ पुण्णिमा कहमहो वहंती कुहुं ।
अहो कणअ-कुंभए अवि कहं दरिद्दत्तणं
घणे पुलिण-मंडले कह णई ण संदीसइ ॥३०॥

अवि अ ।

सुह-गंधो तम-बंधो सविलासा [2]णील-णीरअ-वलासा ।
अअलंको हरिणंको अदिट्ठ-पुव्वं खु दीसए सव्वं ॥३१॥
कुह वि अहो पल्लविओ कोरइओ कुह वि कुह वि [3]मंजरिओ ।
को एस संपदाओ कुसुमाउह-विअअ-सिद्ध-विज्जाए ॥३२॥

नायिका—(स्वगतम्) I)अहो, वम्मह-[4]लोअं आरोविद म्हि काए वि देवआए । एसो खु भअवं [5]वम्महो । एसा अ देवी रई । एसो अ परिअणो ।

देवी—II)अभिजाअ-कुल-संभवा [6]का वि कण्णआ । 3

विदूषकः—(सावधानं निरूप्य) III)भो वअस्स, पेक्ख पेक्ख चक्कवट्टिमहिसी-पद-लाह-[7]इंध-बंधुराइ इमाए अब्भुद-कण्णआए अंगाइ ।

राजा—(अपवार्य) IV)वअस्स, णं एव्वं भण ।

अहमहमिआ-गएहिं [8]पेम्माउलिएहि लक्खणेहिं वि [पि] ।
जह-ठाण-संठिएहिं[9] आलिंगिअमंगअं किसंगीए ॥३३॥

1 K अविरलज्जुला. 2 K णीरणीलअविलासा. 3 K मुज्जविओ. 4 K लोहं for लोअं. 5 K मम्महो. 6 K कापि for का वि. 7 K लब्भ for इंध. 8 K पेम्मउलाएहि. 9 K संदठिएहि.

अहो महीतले कथमविरलोज्ज्वला विद्युत्, तस्यां स्फुरति पूर्णिमा कथमहो वहन्ती [1]कुहूम् । अहो कनककुम्भयोरपि* कथं दरिद्रत्वं, घने पुलिनमण्डले कथं नदी न संदृश्यते ॥ ३० ॥ अपि च । सुखगन्धस्तमोबन्धः सविलासा नीलनीरजपलाशाः, अकलङ्को हरिणाङ्कः अदृष्टपूर्वं खलु दृश्यते सर्वम् ॥ ३१ ॥ [2]क्वाप्यहो पल्लवितः कोरकितः क्वापि मञ्जरितः, क एष संप्रदायः कुसुमायुधविजयसिद्धविद्यायाः ॥ ३२ ॥ I) अहो मन्मथलोकमारोपितास्मि कयापि देवतया । एष खलु भगवान् मन्मथः । एषा च देवी रतिः। एष परिजनः ।II) [3]अभिजातकुलसंभवा कापि कन्यका । III) भो वयस्य, पश्य [4]पश्य चक्रवर्तिमहिषीपदलाभचिह्नबन्धुराणि अमुष्या अद्भुतकन्याया अङ्गानि । IV) वयस्य, [5]नन्वेवं भण । अहमहमिकागतैः प्रेमाकुलितैर्लक्षणैरपि । यथास्थानसंस्थितैरालिङ्गितमङ्गं कृशाङ्ग्याः

१ M कुम्भम् for कुहूम्. २ M कुत्रापि for क्वापि in this line. ३ M अहो अभिजते कुल°. ४ M पश्य is not repeated. ५ M एनदेव for नन्वेवं; some lacuna in the following verse.

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नायिका– (राजानमवलोक्य स्वगतम्) [I)]किं णु खु एदं पेक्खिअ अदिट्ठ-पुरुवस्स-अवत्थंतरस्स पत्तं होइ मे चित्तं ।

राजा–[II)]वअस्स,

णेत्तंदोलण-घोलिदो [1]व्व गलिओ ईसीसि कण्णेउरो
लावण्ण-द्दुम-मंजरि[2] व्व लसिओ सेओ णिडालंतरे[3] ।
सोहा-संगहणोसुआइ[4] व करे [5]लग्गाइ [6]पुप्फाइ से
तं मण्णे कुसुम-ग्गहम्मि मणिणा णीदा [7]इअं एदिणा ।।३४।।

(स्वगतम्)अहो इह [8]ट्ठिदाए वि से [9]आढत्त-णिव्वहणे अहिणिवेसो। जदो

पुण्णे पसूण-णिअरेहिं तहिं लुएहिं
खिण्णे सिरीसअ-सिरी-हसिरे करम्मि ।
णेत्तेण किंचि परिकुंचिअ-चंचलेणं
आदेइ मज्झ मण-फुल्लमिअं रसोल्लं ।।३५।।

(इति सस्पृहमवलोकयति ।)

नायिका–(अधोमुखी)[III)]कीस उण अअंडे ऊरू मे वेवंति[10] ।

राजा–(स्वगतम्)

[IV)]पत्तेसु मज्झ णअणेसु मुहंबुअं से
पाअंबुअं परिगआ खु अवंग-माला ।

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1 K घोलिद व्व. 2 K मञ्जरिव्व. 3 K ललाडंतरे. 4 K संगहआसु°. 5 K लग्गाल, but Kh लग्गाइ. 6 K पुप्फाल. 7 K इयं. 8 K ट्ठिदए. 9 K अढत्त. 10 K वेपन्ति.

।। ३३ ।। I) किं नु खल्वेतं प्रेक्ष्य [1]अदृष्टपूर्वस्यावस्थान्तरस्य पात्रं भवति मे चित्तम् । II) [2]वयस्य, नेत्रान्दोलनचालित* इव गलित ईषदीषत् कर्णपूरः, लावण्यद्रुममञ्जरीव[3] लसितः स्वेदो ललाटान्तरे शोभासंग्रहणोत्सुकानीव करे लग्नानि पुष्पाण्यस्याः, तन्मन्ये कुसुमग्रहे मणिना नीता इयमेतेन ।। ३४ ।। (. . .) अहो इह स्थितताया[4] अपि अस्या आरब्धव्यापारे* अभिनिवेशः । यतः, पूर्णे[5] प्रसूननिकरैः[6] तस्मिन् लूनैः, खिन्ने [7]शिरीषकश्रीहसनशीले करे । नेत्रेण किंचित्परिकुञ्चितचञ्चलेन, आददाति मम मनःफुल्लमियं रसार्द्रम्[8] ।। ३५ ।। III) कस्मात् पुनरकाण्डे ऊरू मे वेपेते[9] । IV) प्राप्तयोर्मम नयनयोर्मुखाम्बुजमस्याः, पादाम्बुजं प्रतिगता खलु कटाक्षमाला* । हंसाकुलात् कमलात् कमलान्तरे, भृङ्गच्छटेव

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१ K अननुभूत° for अदृष्ट° given by M; M some lacuna. २ वयस्य पश्य, M a short lacuna. ३ K मञ्जरीविलसितः, M °मञ्जरीव ळळितस्स्वदो निटालान्तरे ४ K इहागताया. ५ K पूर्णेः, M पूर्णे. ६ K निकरैरस्मिन्, M प्रसूनकरैः तस्मिन्. ७ K शिरीषश्री°, M शिरीषकश्रीभासुरे करे. ८ M रसाभ्रम्. ९ K वेपते.

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हंसाउलाउ कमला कमलंतरम्मि
भिंग-च्छडा[1] व परिरेहइ धावमाणा ।। ३६ ।।

विदूषकः–(राजानं निरीक्ष्य निर्वर्ण्य, अपवार्य)[I)]भो वअस्स, ण केवलं लक्खणाइ तुज्झ [2]णअणाइं वि [पि] किं वि [पि] पेम्म-परवसाइ से अंगं आलिंगंति।

राजा–(अपवार्य)[II)] वअस्स, केवलं इमाए [3]जोव्वणुब्भेद-तरंगिणं पुलोएमि। पेक्खदु दाव।

उद्दंसिअ-थण-कुंभं उम्मज्जंतेण जोव्वण-गएणं[4]।
कूलंकस-रस-भरिआ सरसि व्व तरंगिआ पवालंगी ।।३७।।

नायिका–(सविषादम्, स्वगतम्)[III)]किं करोमि। ण सक्कुणोमि एत्थ ठाउं।

देवी–(निर्वर्ण्य, स्वगतम्)[IV)]अदिट्ठ-पुरुव-जण-दंसणेण इमाए विसादो विअ लक्खीआदि। ता एव्वं दाव। (प्रकाशम्) भद्दे एहि, एत्थ उवविस (इति नायिकां हस्ते गृहीत्वा स्वासनार्धे उपवेशयति।)

नायिका–(उपविश्य[5])[V)]अणुग्गहीद म्हि देवीए रईए। (स्वगतम्) अहो, सुहओ एदाणं समवाओ।

(नेपथ्ये)

वैतालिकः–[VI)]जअ जअ तिभुवणेक्क-णाह, लोअ-लोअण-चंद, सुंदेर[6]-मंदाविअ-कंदप्प-[7]माण, माणवेअ, सुहाअ सायंतण-संझा[8] होउ देवस्स। अज्ज खु

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1 K भिगझडा. 2 K णअणालुं वि. 3 K जोव्वणंभेदतरङ्गणं पुणेएमि 4 K गईणम्°. 5 The stage-direction (स्वगतम्), which I have put at the beginning of the next sentence, is put by K immediately after (उपविश्य). 6 K सुन्दर. 7 K omits माण. 8 K सञ्छा होइ.

परिराजते[1] धावमाना ।। ३६ ।। I) भो वयस्य, न केवलं लक्षणानि तव नयने अपि किमपि प्रेम[पर]वशे अस्या अङ्गमालिङ्गतः[2]। II) वयस्य, केवलममुष्याः यौवनोद्भेदतरङ्गिणं[3] प्रलोकयामि[4]। पश्य तावत् *अदर्शितस्तनकुम्भमुन्मज्जता यौवनगजेन। कूलंकषरसभरिता सरसीव तरङ्गिता प्रवालाङ्गी ।। ३७ ।। III) किं करोमि। न शक्नोमि अत्र स्थातुम्। IV) अदृष्टपूर्वजनदर्शनेनास्या विषाद इव लक्ष्यते। तदेवं[5] तावत्। (...) भद्रे[6] एहि, अत्र उपविश। V) अनुगृहीतासि देव्या रत्या। (...) अहो सुभग एतेषां समवायः। VI) जय जय त्रिभुवनैकनाथ, लोकलोचनचन्द्र, सौन्दर्यमन्दीकृतकन्दर्पमान, मानवेद,[7]

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१ M परिराजति. २ K °मालिङ्गितः, M °मालिङ्गति. ३ M °तरङ्गणं. ४ M अवलोकयामि. ५ K आस्तां for तदेवं found in M. ६ M भद्रमुखि for भद्रे. ७ K मानवेत, M मानवेद.

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एसा बंधुर-बंधुजीअ-कलिआ-सोहा णिदाहंसुणो
रिंछोली पडिबिंबआण लहरी-वुंदेसु संदीसए ।
सिग्घं [1]ओदरिउं णहाउ दिण-लच्छीए समुद्दोदए
माणिक्केहि मणोहरेहि रइआ सोआण-वीहि व्व से ॥३८॥

किं च ।

सेरं सेरंधि-सत्थो विलिहइ[2] सिहिणे चित्तलं पत्त-लेहं
रामाणं णेत्त-लच्छी-कसणिअ-रमणाआण-मग्गंतराणं ।
आलक्खिज्जंत-कालाअरु-बहलअरुद्दाम-धूमंधआरो
गेहेसुं देइ मेत्तिं रअणि-मुह-महंतुग्गमाणं तमाणं[3] ॥३९॥

नायिका–(सानन्दं स्वगतम्) I)अहो, सो एव्व एसो जस्स जसं सव्वदा तादो[4] वण्णेदि । (सस्पृहमवलोक्य)[5]सरिसं खु तादस्स वण्णणं ।

देवी–II)अय्यउत्त, इमाअं अब्भुद-कण्णआअं बहिणिआअं मिव मे हिअअं सिणिज्झइ । किं च, अभिजाआ खु एसा, ता अंतेउरे एव्व ठाउं उइदा । अणुजाणादु अय्यउत्तो अंतेउरं णेदुं ।

राजा–III)देवि, एत्थ किं अहं पुच्छिदव्वो । जं अहिरुइदं[6] देवीए ।

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1 K ओदरउं. 2 K विलहल for विलिहइ. 3 K दमांणं for तमाणं. 4 K तदो. 5 K सरिदुं for सरिसं. 6 K अहिरुहिदं.

सुखाय सायंतनसंध्या भवतु देवस्य । अद्य खलु, एषा[1] बन्धुरबन्धुजीवकलिकाशोभा निदाघांशोः, श्रेणी[2] प्रतिबिम्बानां लहरीवृन्देषु संदृश्यते । शीघ्रमवतरितुं नभसः दिनलक्ष्म्याः[3] समुद्रोदके, माणिक्यैर्मनोहरैः रचिता[4] सोपानवीथीवास्याः[5] ॥ ३८ ॥ किं च । स्वैरं सैरन्ध्रीसार्थः[6] विलिखति स्तने चित्रवत्पत्रलेखां, रामाणां नेत्रलक्ष्मीकृष्णीकृतरमणायानमार्गान्तराणाम् । [7]आलक्ष्यमाणकालागरुबहलतरोद्दामधूमान्धकारः,[8] गेहेषु ददाति मैत्रीं रजनीमुखमहदुद्गमानां[9] तमसाम् ॥ ३९ ॥ I) अहो[10] स एव एष यस्य यशः सर्वदा तातः वर्णयति । (. . .) सदृशं खलु तातस्य वर्णनम् । II) आर्यपुत्र, [11]अमुष्यामद्भुतकन्यकायां[12] भगिन्यामिव मे हृदयं स्निह्यति । किं च, अभिजाता खलु एषा, तदन्तःपुर एव स्थातुमुचिता । अनुजानातु[13] आर्यपुत्रः अन्तःपुरं नेतुम् । III) देवि, अत्र[14] किमहं प्रष्टव्यः ।

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१ K एषो. २ M रिञ्छोली for श्रेणी. ३ K धन for दिन. ४ K रुचिरा for रचिता. ५ K °वीथीव यस्याः. ६ K 'सार्थं. ७ K दहृच° for आलक्ष्य°. ८ K तमोद्दाम. ९ K °मुखे महदुमानन्दमासाम्. १० K अथवा for अहो. ११ M अस्या° for अमुष्या°. १२ K °कन्यायां. १३ M अनुज्ञापयतु. १४ K omits अत्र, M किमहमत्र for अत्र किमहं.

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देवी–(उत्थाय) I) एहि भद्दमुहि, अंतेउरं पविसम्ह।

नायिका– II) [1]आम। (इत्युत्थाय आत्मगतं नायकं सानुरागं तिर्थक् पश्यन्ती
सपरिवारया देव्या सह निष्क्रान्ता।) 1

राजा–(सनिर्वेदम्)

III) मज्झम्मि हंत पडिऊण पमोअ-वंझा
संझा कराल-मुह-भीसण-संणिवाआ।
देवाण दाणव-[2]घड व्व दिसाण मज्झं
पीऊस-पाण-विहदिं सहसा करेदि ॥ ४० ॥

(समन्तादवलोक्य) अहवा[3]।

मुहे राउब्भेओ णअण-सुहओ दीसइ फुडं
णिडालग्गे लग्गो अणुसरइ सेए उडुगणो।
[4]सरोआणं [5]दाणिं अणुकुणइ कोसे [6]सिहिणअं
[7]पिआ-सारिच्छेणं मह [8]फुरइ संझा [9]सुहअरी ॥ ४१ ॥

विदूषकः–(निरूप्य) IV) भो वअस्स, [10]एत्तो खु अम्हाणं तिभुवण-लोह-
णिज्जा रूविणी अब्भुद-कण्णआ समासादिआ। [11]पुणो किं णिस्सा-
रेण इमिणा मणिणा कज्जं। गहिएसु [12]तंडुलेसु किं तुसेहि करणिज्जं। 3

1 K omits आम and adds (उत्थाय) etc., while Kh reads आं (इत्युत्थाय etc.) 2 K घटं दिसाण मंझ. 3 K omits अहवा. 4 K सरोआणि 5 K माणि, but Kh दाणि. 6 K सिहिणिअं. 7 K विआ. 8 K पुठइ. 9 K सुहहरी. 10 K एत्ता. 11 K पुणो की णिस्सारेणा, Kh पुणो वि किं. 12 K तंसुलेसु.

यदभिरुचितं देव्याः। I) एहि भद्रमुखि, अन्तःपुरं प्रविशावः[1] II) आम[2]। III) मध्ये हन्त पतित्वा [3]प्रमोदवन्ध्या, संध्या करालमुखभीषणसंनिपाता। देवानां दानवघटेव दृशोर्मम, पीयूषपानविहतिं सहसा करोति ॥ ४० ॥ (...) अथवा। मुखे रागोद्भेदः नयनसुभगः दृश्यते स्फुटं, [4]ललाटाग्रे लग्नाननुसरति स्वेदानुडुगणः। सरोजानामिदानीमनुकरोति कोशान् [5]स्तनं, [6]प्रियासादृश्येन मम स्फुरति संध्या [7]सुखकरी ॥ ४१ ॥ IV) भो वयस्य, एत-[8]स्मात् खलु अस्माकं [9]त्रिभुवनलोभनीया रूपिणी अद्भुतकन्यका समासादिता पुनः किं निस्सारेणामुना[10] मणिना कार्यम्। गृहीतेषु तण्डुलेषु किं तुषैः करणीयम्।

१ K प्रविशामः. २ K omits आम. ३ K श्रीमोद for प्रमोद. ४ M निटालाग्रे for ललाटाग्रे. ५ K कोशस्तनम्, M कोशसूनं. ६ K श्रिया for प्रिया. ७ K सुखहरी. ८ K इतः for एतस्मात्. ९ M श्लाघनीया for लोभनीया. १० M °णानेन for णामुना.

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राजा—[I)]गोसण्ण, मा मा एव्वं। किं इंदिराअं गहिआअं मुउंदेण [1]णाहिणंदीअदि दुद्ध-वारिही। ता उद्धरेहि णं। मणिराअं पुणो वि अम्हाणं अणुगण्हिउं देवाराहण-मंदिरे अच्चणत्थं ठाविऊण गच्छम्ह संझं वंदिउं।

(निष्क्रान्ताः सर्वे।)

॥ इअ[2] चंदलेहाअं [3] पढमं जवणिअंतरं ॥

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1 K °णन्दिअदि. 2 K इअं. 3 K पठमं.

I) गोसंज्ञ, मा मा एवं। किमिन्दिरायां गृहीतायां मुकुन्देन नाभिनन्द्यते दुग्धवारिधिः। तदुद्धर एनम्। मणिराजं[1] पुनरपि अस्माकमनुग्रहीतुं देवाराधनमन्दिरे अर्चनार्थं स्थापयित्वा गच्छावः संध्यां वन्दितुम्॥

॥ इति चन्द्रलेखायां प्रथमं यवनिकान्तरम् ॥

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१ KM put the Daṇḍa after मणिराजं.

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[II]

(ततः प्रविशति राजा चामरग्राहिणी च।)

राजा—(निःश्वस्य साशंसम्)

[1])लज्जा-जंतण-लंछिआ[2] वि सहसा [3]तंसावलोऊसुआ
तं देसं णव-पुंडरीअ-णिअर-च्छण्णं कुणंता खणं।
संचारा चउरं भमंत-भुमआ[4] मुद्धा सिणिद्धा[5] अ मं
आणंदंतु पुणो वि केअअ-सिहा-लच्छीणमच्छीण से ॥१॥

चामरग्राहिणी—(स्वगतम्)[II])अहो, अज्ज वि महाराओ तं मरगअ-उज्जाण-वुत्तंतं एव्व चव्वंतो पव्वायंत-वअण-पंकओ[6] रुअ-रुइअ-च्छित्तेण चित्तेण किं वि (पि) किं वि (पि)जंपंतो [7]उल्लिहिओ विअ चिट्ठइ। ता वसंत-वण्णणेण अण्णस्सिं णेमि से माणसं। (प्रकाशम्) पेक्खदु दाव महाराओ।

सूणाहिंतो पिबंतो [8]भमइ महुअरो मंदमंदं मरंदं
[9]चूआहिंतो पडंतो महमहइ स-भंगाणुबंधो सुअंधो।
मूलाहिंतो हसंतो विलसइ पहिउक्केर-सोओ असोओ
[10]सिंगाहिंतो वलंतो मलअ-सिहरिणो वाइ सीओ अ वाओ ॥२॥

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1 K begins this Scene with this sentence: अथ चन्द्रलेखायां द्वितीयं यवनिकान्तरम्। 2 K लच्छिआ. 3 K तस्साव°. 4 K भमआ for भुमआ. 5 K सिणिद्धाअमामण्डंदन्तु. 6 K वकुओ for पंकओ. 7 K जप्पंतो उल्लिखितो. 8 K डुमइ महुररो. 9 K चूडाहिंतो, 10 K सोगाहिंतो, but Kh सिंगाहिंतो.

[संस्कृतच्छाया]

I) लज्जायन्त्रणलाञ्छिता[1] अपि सहसा त्र्यस्रावलोकोत्सुकाः, तं देशं नवपुण्डरीकनिकरच्छन्नं कुर्वन्तः क्षणम्। संचाराश्चतुरं भ्रमद्भ्रुवः मुग्धाः [2]स्निग्धाश्च माम्, आनन्दयन्तु पुनरपि केतकशिखालक्ष्मिणोः[3] अक्ष्णोः [4]अस्याः॥ १॥ II) अहो अद्यापि महाराजः तं मरकतोद्यानवृत्तान्तमेव चर्वयन्* [5]शुष्यद्वदनपङ्कजो *रणरणिकाक्षिप्तेन चित्तेन किमपि [6]किमपि जल्पन् उल्लिखित इव तिष्ठति। तद्वसन्तवर्णनेन अन्यस्मिन् नयाम्यस्य मानसम्। (...) पश्यतु तावन्महाराजः। सूनेभ्यः पिबन् भ्रमति मधुकरो मन्दमन्दं मकरन्दं, चूतेभ्यः पतन् सर्वतः प्रसरति [7]सभृङ्गानुबन्धः सुगन्धः। *मूलात् हसन् विलसति [8]पथिकोत्करशोकः अशोकः, शृङ्गेभ्यः वलमानः मलयशिखरिणः [9]वाति शीतश्च [9]वातः॥ २॥ I) अहो

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१ M लक्षिता for लाञ्छिता. २ K स्निग्धागमा° for स्निग्धाश्च मा°. ३ K °शिखालक्ष्म्या अ°. ४ K omits अस्याः. ५ K omits शुष्यद्. ६ K किमपि only once. ७ K प्रसङ्गानुबन्धान् गन्धमूलात्, M भृङ्गानुबन्धैस्सुगन्धैर्मूलाद्धसन् for सभृङ्गा° etc. ८ K पथिकोरकशोकः शृङ्गाद्. ९ K मातरिश्ववातः for वाति etc.

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राजा—(अनाकर्ण्य) [1]अहो रूव-सिरी । तह अ ।

णेत्तं कंदोट्ट-मित्तं [1]अहर-मणि-सिरी बंधुजीएक्क-बंधू
[2]वाणी पीऊस-वेणी णव-पुलिण-अल-त्थोर-बिंबो णिअंबो ।
गत्तं लाअण्ण-सोत्तं घण-सिहिण-[3]भरच्चंत-मुज्झंत-मज्झं
उत्तेहिं किं बहूहिं [4]जिणइ मह चिरा जम्म-फुल्लं [5]फलिल्लं ।। ३ ।।

एण्हिं च ।

सामंतो सो वसंतो लसइ पिअ-वहू-काहलेहिं [6]कलेहिं
आसण्णो एव्व पुण्णा उण [7]सइव-वरो णट्ठ-तंदो अ चंदो ।
णासीरो सो समीरो चलइ मलअदो णेत्त-कोणो अ बाणो
संणद्धो [8]सो सिणिद्धो जिणउ तिहुवणं ता असंगो अणंगो ।।४ ।।

(विचिन्त्य) अहव जिअं [9]एव्व अणेण अम्हारिस-[10]मम्म-हणणुम्मुहेण वम्महेण तिहुवणं । जदो

महुर-महुरमेदे हंत [11]गाअंति कित्ति
दिसि दिसि कलअंठा [12]बंदिणो णंदिणो से ।
[13]अवि अ गहिअ-गव्वं सव्व-तेल्लोक्क[14]-हेला-
विअअ-[15]धअ-वडाअंदोलिआ वालिआ सा ।। ५ ।।

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1 K अहरसिरी. 2 K पाणी. 3 K भरंचन्त. 4 K जणइ for जिणइ. 5 K हलीलम् for फलिल्लं. 6 K omits कलेहिं. 7 K सइअणट्ठदन्तो अ. 8 K सो जअउ तिहुवणं, but Kh सो सिणिन्धो जिणउ तिहुवणं. 9 K व but Kh एव्व. 10 K मम्महेणणं मुहेणं मम्महेण. 11 K गायन्ति. 12 K वन्दिणे से. 13 K असिअ. 14 K केल्लोक्क. 15 K डअ for धअ.

रूपश्रीः। तथा च। नेत्रं नीलोत्पलमित्रम् अधरमणिश्रीर्बन्धुजीवैकबन्धुः, वाणी पीयूषवेणी नवपुलिनतलस्थूलबिम्बो[2] नितम्बः। गात्रं लावण्यस्रोतः [3]घनस्तनभरात्यन्तमुह्यन्मध्यम्, उक्तैः किं [4]बहुभिः जयति मम चिरात् जन्मफुल्लं फलवत् ।। ३ ।। इदानीं च। सामन्तः स वसन्तो लसति [5]पिकवधूकाहलैः कलैः, [6]आसन्न एव पुण्यात् पुनः सचिववरो नष्टतन्द्रश्च चन्द्रः। नासीरः स समीरश्चलति मलयतो नेत्रकोणश्च बाणः, संनद्धः स स्निग्धो जयतु त्रिभुवनं [7]तदसंगो अनङ्गः ।।४।। (...) अथवा जितमेवानेन [*]अस्मादृशां मर्महननोन्मुखेन मन्मथेन त्रिभुवनम्। यतः, [8]मधुरमधुरमेते हन्त गायन्ति कीर्तिं, दिशि दिशि कलकण्ठाः बन्दिनो नन्दिनोऽस्य। अपि च[9]

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१ M वायुः for वातः, २ K पुलिनस्थूल°. ३ M °भारात्यन्तो मु°. ४ M बहुना. ५ K वधूहाहाकलैः. कालैः. ६ K आसन्ने and lacuna upto पुनः, M °सन्न and lacuna upto नःसचिव°. ७ K तदङ्गसङ्गम्, M देशमेकोऽनङ्गः for तदसंगो etc. ८ M °मधुरमेके. ९ K च निगृहीत°.

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चामरग्गाहिणी–(स्वगतम्) I) अहो, णिअ-सासणेक्क-वसंवदाविअ-सअल-महिअलो[1] हविअ अप्पणा कुसुमसरासणस्स सासणं [2]अणुवट्टमाणो ण किं वि [पि] जाणादि महाराओ। सव्वहा

हरि-हर-सरसिरुहासण-हरिहय-पमुहा मुहा कहिज्जंति।
णाहो [3]खु णवर एक्को मअणो भुवणाण चोद्दहाणं वि [पि] ॥ ६ ॥

राजा–II) अच्छेरं।

जं जेहिं णअणंचलेहि [4]तइआ मंदाणिलंदोलिए
पिऊसण्णव-सीअलंबु-लहरी-मज्झम्मि णिम्मज्जिअं।
[5]तं तेहिं महमेण्हिमुण्ह-विसमे कप्पंत-[6]वादाहए
घोर-क्खेडअ-पूर-पूरिअ-णई-सोत्तम्मि [7]छित्तं मणं ॥ ७ ॥

किं च।

जाला हेला-विहसिअ-रई लोअणागोअरे सा
बाला ताला-[8]पहुदि परुसा चंदिआ-मंद-वाआ।
जाला-माला [9]पलअ-सिहिणो पल्लवाली-मुणाली-
माला हालाहलमवि अ कोलाहलो कोइलाणं[10] ॥ ८ ॥

(विचिन्त्य) किं णु खु वअस्सो मे[11] चिराअदि।

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1 K महिअले, but Kh °लो'. 2 K °वट्टमाणेण कीवि जाणादि. 3 K सुरवण एक्को for खु etc. 4 K तइआआ मन्दा'°. 5 K तन्तेहीमहमेह्लि·° 6 K वादाहते. 7 K च्छत्तं. 8 K वहुदिवरुचा for पहुदि परुसा. 9 K वलय. 10 K कोइदाणम्. 11 K omits मे which is given by Kh.

गृहीतगर्वं सर्वत्रैलोक्यहेला-, [1]विजयध्वजपताकान्दोलिता[2] [3]बालिका सा ॥ ५ ॥
I) अहो, [4]निजशासनैकवशंवदीकृतसकलमहीतलो भूत्वात्मना कुसुमशरासनस्य शासनमनुवर्तमानो न किमपि[5] जानाति महाराजः। सर्वथा, हरिहरसरसीरुहासनहरिहयप्रमुखा मुधा कथ्यन्ते। नाथः खलु [6]परमेको मदनो भुवनानां चतुर्दशानामपि ॥ ६ ॥
II) आश्चर्यम्। [7]यद्यैः नयनाञ्चलैः तदा मन्दानिलान्दोलिते, [8]पीयूषार्णवशीतलाम्बुलहरीमध्ये निमज्जितम्। तत् तैः मम इदानीमुष्णविषमे[9] कल्पान्तवाताहते, [10]घोरक्ष्वेडकपूरपूरितनदीस्रोतसि क्षिप्तं मनः ॥ ७ ॥ किं च। यदा [11]हेलाविहसितरतिर्लोचनगोचरे सा, बाला तदाप्रभृति परुषाश्चन्द्रिकामन्दवाताः। ज्वालामालाः प्रलयशिखिनः पल्लवाली-

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१ M विजृंभि for विजय. २ K लोलिता लालिका सा for °दोलिता etc. ३ M वालका. ४ K °वशंवन्दीकृत°, M °वशपदीकृत°. ५ K किमपि विजानाति. ६ M वरमेको. ७ K यद्याभ्यां नयनाञ्चलाभ्यां मन्दा°, M lacuna for तदा. ८ K पीयूषं नव°. ९ K विषमेकान्तवान्तवाता°. १० K घेरक्ष्येलपूरित°, M घोरक्ष्वेड lacuna तार्णवजले झटित्येव क्षिप्तं मनः.। ११ M °विलसिता रति lacuna.

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(ततः प्रविशति विदूषकः।)

विदूषकः–(सहर्षम्) I)हंत साहिअं कज्जं। [1]तं वअस्सस्स णिवेदेमि। (परिक्रम्य, पुरोऽवलोक्य) एसो वअस्सो अहिणव-पिअंगु-सामलंगो वि पच्चूस-ससि-मंडल-पंडुर-महुरेहिं अवअवेहिं, णिदाह[2]-गंगा-पवाहो विअ कमेण विमुक्क-गभीरत्तणो, बहुल-पक्ख-चंदो विअ दिणे दिणे विमुच्चंत-कला-समुदओ, तुहिणाअलो[3] व्व विजंभंत-मअणो तं एव्व [4]अब्भुद-कण्णअं झाअंतो थिमिओ चिट्ठइ। (विचिन्त्य) अहो[5] एआरिसाणं वि [पि] महापुरुसाणं माणसं मअणेण कीलामिओ[6] कीरइ। सव्वहा मअण-मारुअ-विलोलिअस्स माणसस्स ण को वि [7]पडिआरं करेइ। ता कुसुम-सरासण-सरासार-झरंत-हिअअं वअस्सं सूर-इरण-विसूरंत-कुमुअं व कुमुआअरं सरदिंदु-सुंदर-मुहीए वुत्तंत-चंदिआ-णीसंदेण आणंदेमि। (उपसृत्य) जिणउ[8] भवं।

राजा–II)वअस्स, किं दिट्ठा देवी।

विदूषकः–III)किं दमिलमंडआए पवट्टो सि। [9]उज्जुअं एव्व पुच्छ। किं दिट्ठा तत्थहोदी[10] मणिसंभवेत्ति। किमिणं मूलं[11] मुणंतस्स मम पत्तं

1 K ता for तं. 2 K णिवाह, but Kh णिदाह. 3 K °लोव्वंभंतमणो. 4 K अब्भुदं-णअं, but Kh अब्भुदकण्णअं. 5 K omits अहो. 6 K किलामिओ. 7 K परिआरं. 8 K जणउ भव्वं. 9 K उच्जणीएव्व. 10 K तत्तहोदी. 11 K मूणं मूलत्तस्स.

मृणाली-, माला हालाहलमपि च कोलाहलः कोकिलानाम् ॥ ८॥ (...) किं नु खलु वयस्यो मे चिरायति। I) हन्त साधितं कार्यम्। तद् [१]वयस्याय [२]निवेदयामि। (...) एष वयस्यः [३]अभिनवप्रियङ्गुश्यामलाङ्गोऽपि प्रत्यूषशशिमण्डलपाण्डुरमधुरैः अवयवैः निदाघगङ्गाप्रवाह इव क्रमेण विमुक्तगम्भीरत्वो बहुलपक्षचन्द्र इव दिने दिने विमुच्यमानकलासमुदयः तुहिनाचल इव विजृम्भमाणमदनः[४] तामेवाद्भुतकन्यकां ध्यायन् स्तिमितस्तिष्ठति। (...) अहो एतादृशानामपि महापुरुषाणां मानसं मदनेन क्रीडामृगः क्रियते। सर्वथा मदनमारुत-विलोलितस्य मानसस्य न कोऽपि प्रतीकारं करोति। तत् कुसुमशरासनशरासारसंतप्यमान-हृदयं वयस्यं [५]सूर्यकिरणविशुष्यत्कुमुदमिव* कुमुदाकरं शरदिन्दुसुन्दरमुख्याः वृत्तान्तचन्द्रिकानिष्यन्देन आनन्दयामि। (...) जयतु भवान्। II) वयस्य, किं दृष्टा देवी। III) किं [६]द्रमिलमण्डकया प्रवृत्तोऽसि। [७]ऋजुकमेव पृच्छ। किं दृष्टा [८]तत्रभवती

१ M वयस्यस्य. २ K °यामि इति. ३ K omits प्रियङ्गु, M प्रियं तु. ४ K वदनः for मदनः. ५ K omits वयस्यं, M laouna. ६ K किं चन्द्रमिलमण्डकया, M lacuna जया प्रवृत्तोऽसि. ७ K व्रज्ये पप्रच्छ for ऋजुकमेव etc. ८ M अत्र भवती.

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दंसीअदि, रअण-वेदिणो मंदिरे माणिक्क-मणि त्ति काअं विक्किणीअदि,[1] अणुभूद-बम्हाणंदस्स पुरदो[2] इंदआल-परमत्थदा समत्थीअदि। किं मए ण मुणिअं मरगआरामादो एव्व तुए देवी-पक्ख-वादस्स सतिला[3] सलिलंजली दिण्ण त्ति।

राजा–[I)]मा मा एव्वं।

जइ वि मणमिमर्म्सि कण्णआअं णिबद्धं
तह वि गलइ देवी-पक्खवादो[4] कहं मे।
स-रइ कमलिणीअं दिण्ण-केली-पआरो
विसुमरइ खु णो सो माणसं राअहंसो ॥ ९ ॥

ता आदिदो पहुदि कहेहि[5]।

विदूषकः–[II)]सुणादु वअस्सो। एसो अहं अंतेउर-वुत्तंतं जाण त्ति तुए पेसिदो गोसम्मि एव्व पत्थिदो फलिहंकणेण[6] गंतुं पवुत्तो।

राजा–[III)]तदो तदो।

विदूषकः–[IV)]तदो दूरादो एव्व दिट्ठा मए कं वि[7] [पि] कीला-साल-भंजिअं गण्हिअ[8] आअच्छंती तमालिआ।

राजा–[V)]तदो तदो।

विदूषकः–[VI)]तदो सा मं अपेक्खंती विअ अण्णेण मग्गेण गआ।

राजा–(स्वगतम्) [VII)]किंणिमित्तं। (प्रकाशं) तदो तदो।

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1 K वित्तीणिअदि. 2 K घुरदो. 3 K सतिलो. 4 K पक्खपादो. 5 K कहेदि. 6 K फलिहङ्करेण. 7 K किं वि. 8 K °भञ्जिअां गृह्णिअ आअच्छिती.

मणिसंभवेति। किमिदं मूलं जानतः [१]मम पत्रं [२]दश्यंते, रत्नवेदिनो मन्दिरे माणिक्यमणिरिति काचो विक्रीयते, अनुभूतब्रह्मानन्दस्य पुरतः इन्द्रजालपरमार्थता समर्थ्यते। किं मया न ज्ञातं [३]मरकतारामादेव त्वया देवीपक्षपातस्य सतिलः सलिलाञ्जलिर्दत्त इति। I) मा मा एवम्। यद्यपि मन अमुष्यां कन्यकायां निबद्धं, तथापि गलति देवीपक्षपातः कथं मे। सरति कमलिन्यां [४]दत्तकेलीप्रचारः, विस्मरति खलु नो [५]स मानसं राजहंसः ॥ ९ ॥ तदादितः प्रभृति कथय। II) शृणोतु वयस्यः। एषोऽहं अन्तःपुरवृत्तान्तं जानीहीति त्वया प्रेषितः प्रभाते [६]एव प्रस्थितः [७]स्फटिकाङ्कणेन गन्तुं प्रवृत्तः। III) ततस्ततः। IV) ततो दूरादेव दृष्टा मया कामपि क्रीडाशालभञ्जिकां गृहीत्वा आगच्छन्ती तमालिका। V) ततस्ततः। VI) ततः सा मामपश्यन्तीव अन्येन मार्गेण गता।[८] VII) किन्निमित्तम्।

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१ K omits मम, M perhaps lacuna. २ K दृश्यते. ३ KM मरतकारा°. ४ K नृत्त for दत्त. ५ K मनो बन्धो for नो स. ६ K omits प्रभाते. ७ M स्फटिकाङ्कणेण. ८ K °पश्यन्तीव अन्येनैव मार्गेण, M °पश्यन्ती चान्येन मा°.

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विदूषकः–I)मज्झ अदंसणं अहिलसंतीए किं दंसणेणं ति अहं वि [पि] तुण्हिं एव्व गंतुमाढत्तो ।

राजा–II)तदो तदो ।

विदूषकः–III)तदो तहिं संमज्जणादि-वावार-केलि-लग्गेण दासेरईवग्गेण णव-णिहुवण-केलि-सिढिल[1]-बंध-विगलिअंस-घोलंत - पज्जुसिअ - मालई-माला-महमहंत-बहल-परिमल-भर-भमंत-भसल[2]-मंडलेहिं [3]धम्मिल्लेहिं सुरअ-भर-किलम्मंत-चंचलेहिं णअणंचलेहिं [4]थोआवसिट्ठ-पुराण-कत्थूरी-पत्त-भंग-लेहाहिं गंड-लेहाहिं रमण-दिढ-दिण्ण-बिंदु-मणहरेहिं अहरेहिं मंडल-किअ-माणिक्क-मणि-सअल विण्णास-संका-अर-तंबराअमाण[5]-मणि-माला-दिण्ण-[6]उक्कंठेहिं कंठेहिं वल्लहणव-णह-दल-विलिहिअ-चंदलेहा-मणोहरेहिं पओहरेहिं मोहण-वेअ-खंडिअ-कंची-गुण-सिढिल-णिअसणेहिं जहणेहिं तुरिअ[7]-विण्णास-महुर-झणझणाअंत-णेउर-कलकल-सुहअ-संचलणेहिं चलणेहिं आअच्छिअ[8] पाडिक्कं एव्व मरग-उज्जाण-वुत्तंतं अहं पुच्छिदो ।

राजा–IV)तदो किं तुए पडिवण्णं ।

विदूषकः–V)इमिणा अत्थाण[9]-रअण-खंभेण किं पडिवण्णं । किं

1 K सिडिल. 2 K भमल. 3 K धम्मल्लेहिं. 4 K तोयावसिट्ठ. 5 K °राअमण्णमणि. 6 K ऊकण्ठेहिं. 7 K तुरिय. 8 K आयच्छिअ. 9 K अत्ताणरअणषंभेण.

(. . .) ततस्ततः । I) [1]ममादर्शनमभिलषन्त्याः किं दर्शनेनेति अहमपि तूष्णीमेव गन्तुमारब्धः । II) ततस्ततः । III) ततस्तत्र[2] संमार्जनादिव्यापारकेलीलग्नेन [3]दासेरकीवर्गेण [4]नवनिधुवनकेलीशिथिलबन्धविगलितांसघूर्णमानपर्युषितमालतीमालासर्वतःप्रसरद्बहलपरिमलभरभ्रमद्भ्रमरमण्डलैर्मल्लैर्धम्मिल्लैः* *सुरतभरश्रमक्लाम्यच्चञ्चलैर्नयनाञ्चलैः[5] [6]स्तोकावशिष्टपुराणकस्तूरीपत्रभङ्गलेखाभिर्गण्डरेखाभिः[7] रमणदृढदत्तबिन्दुमनोहरैः अधरैः मण्डलीकृतमाणिक्यमणिशकलविन्यासशङ्काकरताम्रायमाणमणिमालादत्तोत्कण्ठैः कण्ठैः वल्लभनवनखदलविलिखितचन्द्रलेखामनोहरैः[8] पयोधरैः मोहनवेगखण्डितकाञ्चीगुणशिथिलनिवसनैः जघनैः त्वरितविन्यासमधुरझणझणायमाननूपुरकलकलसुभगसंचरणैश्चरणैरागत्य प्रत्येकमेव मरकतोद्यानवृत्तान्तमहं पृष्टः । IV) [9]ततः किं त्वया प्रतिपन्नम् । V) अनेन आस्थानरत्नस्तम्भेन किं प्रतिपन्नम् । किं कस्तूरी [10]पक्कणे विक्रीयते । किं पुरोडाशं शबराणां[11]

१ K मम दर्शन°. २ KM ततस्तस्मिन् ३ K दासीवर्गेण. ४ M °भ्रमद्भ्रसळम°. ५ K °यनानिलैः. ६ M omits पुराण. ७ K लेखाभिः for रेखाभिः. ८ K omits दल. ९ M ततस्त्वया किं प्र°. १० K वक्रणे, M पट्टणे for पक्कणे. ११ K समराणां for शबराणां, M lacuna.

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कत्थरी [1]पक्कणे विक्किणीअदि। किं पुरोलासं समराणं दिज्जइ। किं पंचगव्वं वाअसाणं पडिवज्जीअदि।

राजा–(सस्मितम्) I)अहो विअड्ढदाए[2] विलासो।

विदूषकः–II)किं एत्थ अच्छरीअं। को उण वासस्स लिवि-विण्णासे चित्तीअदि। को वम्मीइणो पद-बंधे कोदुअं करेदि। को बुहप्पइणो [4]छग्गुण्ण-दंसणे विम्हिअं गण्हइ।

राजा–III)सच्चं। तदो तदो।

विदूषकः–IV)तदो ताणं ईसा-रज्जु-भमाडिज्जंत-भुमआ-[5]कवणुच्छि-त्तेहिं चडुल-चडुलेहिं [6]कडक्ख-मरगअ-पासाणेहिं तालिओ। कहं कहं वि [पि] तदो संकडादो[7] णिक्कमिअ पदुमराअ-सज्ज-वण-[8]परिअंतेण गदुअ पलित्त-फलिअ-मणि-सिलालिंद-बहल-जोण्हा-जाल-धवलाअंत-दस-दिसा-मुहं माणिक्क मणि[9]-मंदिरोल्लसिअ-मंसल-मऊह[10]-माला-बालादव[11]-पल्लविअ-णहंतरं विविह वावार-तुवरंत-विलासिणी-महुरालाव-कोलाहल- मणहरं अंतेउरं पविट्ठो म्हि।

राजा–V)तदो तदो।

विदूषकः–VI)तदो विद्दुम-मणि-मंडिअ[12]-मंडव-मज्झे पोमराआसण-णिसण्णा देवी, अणंतर-णिहित्ते फलिह-मणि-सिलासणे [13]चंदादवम्मि

1 K पङ्कणे. 2 K देअढ्ढदाए for विअड्ढदाए. 3 K व्वासस्स. 4 K थग्गुण. 5 K ककवणु°. 6 K खडक्ख. 7 K संकटादो. 8 K परतंतेण. 9 K omits मणि. 10 K मऊलह. 11. K पालादव. 12 K omits मंडिअ. 13 K चन्दादिपम्मि.

दीयते। किं पञ्चगव्यं वायसानां प्रतिपाद्यते। I) [1]अहो विदग्धतायाः विलासः। II) किमत्राश्चर्यम्। कः पुनर्व्यासस्य [2]लिपिविन्यासे चित्रीयते। को वाल्मीकेः पदबन्धे कौतुकं करोति। को बृहस्पतेः षाड्गुण्यदर्शने विस्मयं [3]गृह्गाति। III) सत्यम्। ततस्ततः। IV) [4]ततस्तासामीर्ष्यारज्जुभ्राम्यमाणभ्रूकवणोत्क्षिप्तैः[5] चटुलचटुलैः कटाक्षमरकत-पाषाणैस्ताडितः। कथंकथमपि ततः सङ्कटान्निष्क्रम्य पद्मरागसर्जवनपर्यन्तेन गत्वा प्रदीप्त-स्फटिकमणिशिलालिन्दबहलज्योत्स्नाजालधवलायमानदशदिङ्मुखं[6] माणिक्यमणिमन्दिरो-ल्लासिमांसलमयूखमालाबालातपपल्लवितनभोऽन्तरं विविधव्यापारत्वरमाणविलासिनी-मधुरालापकोलाहलमनोहरमन्तःपुरं प्रविष्टोऽस्मि। V) ततस्ततः। VI) ततो [7]विद्रु-ममणिमण्डितमण्डपमध्ये पद्मरागासननिषण्णा देवी, अनन्तरनिहिते स्फटिकमणिशिलासने

१ M lacuna हे ते विदग्धताया. २ K लिपिज्ञाने* चि°, M कि lacuna विज्ञानेन* चि°. ३ K करोति for गृह्णाति. ४ M has a long lacuna after ततस्तासां upto हारीतपक्ष etc. (p. 32, 1, 49). ५ K °रज्वा for रज्जू°. ६ K omits जाल. ७ K omits मणि°.

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बालादव-लच्छि व्व समासीणा सा अब्भुद-कण्णआ, ताणं तंबोलदाणं कुणंतीओ चंदणिआ-चंदिआओ [1]मए दिट्ठाओ।

राजा–I)तदो तदो।

विदूषकः–II)तदो दूरादो एव्व मं दट्ठूण चओरओ आअच्छदि त्ति देवीए कंचणासणं उवणाइअं। तहिं च सुहं णिसण्णो अहं देवीए विअंभंत-चारु-तारुण्ण-संणाह-सुहअ-णव-भूसण-वहू-कवोल-पाली-कोमलेहिं तं बोलेहिं हारीद-पक्ख-हरिअ-णिम्मलेहिं [3]पोप्फलेहिं मणहर-[4]वाएहिं पसुवइ-जडा-चंद-खंड-[5]धवलेहिं कप्पूर-सअलेहिं च संभाविओ।

राजा–III)किं भण्णइ संभावणा-णिवुणत्तणं देवीए।

विदूषकः–(सेर्ष्यम्) IV)किं एव्वं भंणसि। किं णारदे संपत्ते महोण-महिसी[6] ण बहु मण्णइ। किं वसिट्ठे पविट्ठे महुमह-महिला ण सिलाहेइ। किं अरविंद-मंदिरे अब्भागए चंद-सेहर-सुंदरी णाहिणंदेइ।

राजा–V)जुत्तं एव्व। तदो तदो।

विदूषकः–VI)तदो ताए अब्भुद-कण्णआए चंदिआ-धवलं मंद-हसिअ-चंदण-चच्चिअं दाऊण [7]णीसंदंत-बहुमाण-मअरंद-सोत्तेहिं णेत्तेहिं कंदोट्ट-मालिआ-मंडणं लंभिओ।

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1 K मआ दिट्ठा, but Kh मए दिट्ठाओ. 2 K हूसण. 3 K फोफलेहि. 4 K वाएही, but Kh °वाएहिं उवाएहिं पसु°. 5 K डवलेहिं. 6 K मिहिसी. 7 K णीसन्तबहु°.

चन्द्रातपे बालातपलक्ष्मीरिव समासीना सा अद्भुतकन्यका, तयोस्ताम्बूलदानं कुर्वन्त्यौ चन्दनिकाचन्द्रिके मया दृष्टाः। I) ततस्ततः। II) ततो दूरादेव मां दृष्ट्वा चकोरक आगच्छतीति देव्या *काञ्चनासनमुपानीतम्। तस्मिंश्च सुखं निषण्णः अहं देव्या विजृम्भमाणचारुतारुण्यसंनाहसुभगनवभूषणवधूकपोलपालिकोमलैः ताम्बूलैः हारीतपक्षहरितनिर्मलैः [1]पूगफलैः मनोहरपाकैः [1]पशुपतिजटाचन्द्रखण्डधवलैः कर्पूरशकलैश्च संभावितः। III) किं भण्यते संभावनानिपुणत्वं देव्याः। IV) किमेवं भणसि। किं नारदे संप्राप्ते [2]मघवन्महिषी न बहु मन्यते। किं वसिष्ठे प्रविष्टे [3]मधुमथमहिला न श्लाघते। किमरविन्द-मन्दिरे अभ्यागते चन्द्रशेखरसुन्दरी नाभिनन्दति। V) युक्तमेव। ततस्ततः। VI) ततस्तया [4]अद्भुतकन्यकया चन्द्रिकाधवलां मन्दहसितचन्दनचर्चिकां दत्त्वा निष्यन्दमान-

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१ K omits पूगफलैः and °चन्द्रखण्ड° which are given by M. २ M मघोनो महिषी. ३ M माधव for मधुमथ°. ४ K चाद्भुत for अद्भुत°.

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राजा–(तामनुसंधाय)

I)तं णेत्तं तह दीहरं जह भवे [1]अण्णो ण कण्णेउरो
बिंबोट्ठाण पहा तहा जह थणा ढिल्लाअरा[2] कुंकुमे ।
वच्छोए तह पंडिमा जह पुरो [3]सुण्णप्पणो दप्पणो
लाअण्णं तह अंगअम्मि जह णो [4]गज्झं णिओलंसुअं ॥१०॥

अयि, पुणो वि दिट्ठि-गोअरे भवे ।

विदूषकः–II)भो वअस्स, जावं ण [5]पम्हुसिमि ताव सव्वं वुत्तंत-सेसं सुणिअ पच्छा जहिच्छं चव्वेहि ।

राजा–III)तदो तदो ।

विदूषक :–IV)तदो तक्कालोइदेहिं (आलावेहिं) कं पि कालं विणोदिऊण[6] देवीए अणुमदो पत्थिदो म्हि ।

राजा—(स्वगतम्) V) ण लद्धो को वि दंसणोवाओ[7] ।

विदूषक :–VI)किं तदो तदो त्ति ण पुच्छीअदि ।

राजा–VII)वअस्स, चिंतेमि णत्थि दंसणोवाओ त्ति ।

विदूषक :–VIII)पुणो वि किंचि सुणिअ णिरासो होहि ।

राजा–IX)कहेहि ।

विदूषक :–X)तदो मम णिग्गमादो पुरुवं एव्व चंदणिआ जं किंचि[8] भणिअ णिग्गमिअ मग्गे फलिह[9]-पडोहरुप्पर-अग्गे लग्गा आसि ।

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1 K अण्णेण कण्णे°. 2 K डिल्लाअरा. 3 K सुञ्चप्पणो, Kh सुंनप्पणो. 4 K गझ-ण्णिओलोसुणम्. 5 K पंमुसिमि. 6 K विणोदऊण. 7 K दस्सणोवाओ. 8 K किं च. 9 K पलिहपडोहरप्पर.

बहुमानमकरन्दस्रोतोभ्यां नेत्राभ्यां नीलोत्पलमालिकामण्डनं लम्भितः। I) तन्नेत्रं तथा दीर्घं यथा भवेत् अन्यन्न कर्णपूरं, बिम्बोष्ठयोः प्रभा तथा यथा स्तनौ [1]शिथिलादरौ कुङ्कुमे। वक्षोजे तथा पाण्डुता यथा पुरः शून्यार्पणो दर्पणः, लावण्यं [2]तथा अङ्गके यथा नो ग्राह्यं निचोलांशुकम् ॥ १० ॥ अयि, पुनरपि दृष्टिगोचरे भवेत्। II) भो वयस्य, यावन्न प्रस्मरामि तावत् सर्वं वृत्तान्तशेषं श्रुत्वा पश्चात् यथेच्छं चर्वय। III) ततस्ततः। IV) ततस्तत्कालोचितैः[3] आलापैः कमपि कालं विनोद्य[4] देव्यानुमतः प्रस्थितोऽस्मि। V) न लब्धः कोऽपि दर्शनोपायः। VI) किं ततस्तत इति न पृच्छयते। VII) वयस्य, चिन्तयामि नास्ति दर्शनोपाय इति। VIII) पुनरपि [5]किंचित् श्रुत्वा निराशो भव। IX) कथय। X) ततो मम निर्गमात् पूर्वमेव [6]चन्दनिका यत्किंचित् भणित्वा निर्गम्य मार्गे

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१ K लीलादरौ for शिथिलादरौ. २ K तथा रेणुके यथाग्रेण ग्राह्यं. ३ K °लोचितैर्देव्या आलापैः. ४ K विनोदयित्वा. ५ M किमपि for किंचित्. ६ K चन्दनिकया य°.

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राजा—(सप्रत्याशम्) I)तदो तदो ।

विदूषक :—II)तदो मए सह किद-संधी गआ सा ।

राजा—(सस्मितम्) III)केरिसो स संधी ।

विदूषक :—IV)एरिसो । (इति पत्रिकां दर्शयित्वा) एसो तत्थहोदीए[1] अब्भुद-कण्णआए सरस्सई-विलासो अक्खर-विण्णासो अ ।

राजा—(सहर्षमादाय वाचयति ।)

V)को उण कुणइ णिरोहं अवगाहिअ झत्ति पक्खवाद-धुअं ।
इह को वि राअहंसो उक्कलिअं माणसम्मि वड्ढेइ ॥११॥

(सरोमाञ्चम्)

सवण-उड-गोअरो वि[3] अ फास-सुहाइ व्व झत्ति मह दंतो ।
उप्पुलइअमंगं[4] उप्पल-णअणाअ कुणइ संदेसो ॥ १२ ॥

(पुनरपि द्विस्त्रिर्वाचयति ।)

विदूषक :—VI)भो वअस्स, किं चव्विअ-चव्वणेण । पुणो वि पेक्ख । चंदणिआए[5] वि एत्थ एव्व दुवे सिलोआ कदुअ लिहिआ ।

राजा (वाचयति ।)

VII)रत्तासोअं वहइ [7]सुरहिं सा वि तं दक्खिऊणं
चंदो मोहं वहइ भुवणे सा वि[8] तेणं णअंगी ।

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1 K तत्तहोदीए. 2 K वट्ठेइ. 3 विअषससुहाइ. 4 K उप्पुलअमंगं. 5 K चन्दिणिआए. 6 K °सोयं. 7 K सुरही. 8 K विथोणं for वि तेणं.

स्फटिकपश्चाद्भागगृहाग्रे लग्ना आसीत् । I) ततस्ततः । II) ततो मया सह कृतसंधिर्गता सा । III) कीदृशः स संधिः । IV) ईदृशः । (...) एष तत्रभवत्या [1]अद्भुतकन्यकायाः सरस्वतीविलासो अक्षरविन्यासश्च । V) कः पुनः करोति निरोधं अवगाह्य झटिति [2]पक्षपातधुताम्, इह कोऽपि राजहंसः उत्कलिकां मानसे [3]वर्धयति ॥ ११ ॥ (...) श्रवणपुटगोचरोऽपि च स्पर्शसुखानीव झटिति मम [4]ददत् । उत्पुलकितमङ्गमुत्पलनयनायाः करोति संदेशः ॥ १२ ॥ VI) भो वयस्य, किं चर्वितचर्वणेन । पुनरपि पश्य । चन्दनिकयापि अत्रैव द्वौ श्लोकौ कृत्वा लिखितौ । VII) [5]रक्ताशोकं *बिभर्ति [6]सुरभिं सापि तं दृष्ट्वा, चन्द्रो [7]मयूखं वहति भुवने सापि तेन [8]नताङ्गी ।

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१ K कन्यायाः. २ K पक्षवाते घुते, M पक्षपात lacuna. ३ K वर्धयति ॥ इति. ४ K दम्मम् for ददत्. ५ K रक्ताश्लोकं विभक्तः. ६ K सुरभितं, M सुरभिः. ७ K मयूखं मोहमिति च वहति. ८ K सापि नताङ्गी.

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सो जीआदो णिवडइ सआ पंचवाणस्स बाणो
[1]पच्छा तेणं दलिअ-तणुआ सा वि बाला खणेणं ॥१३॥

अवि अ ।

चंडा ते सास-दंडा तह जह सुहआ गिम्ह[2]-वादाण वादा
बाहा[3] तिव्व-प्पवाहा तह जह सअला दिण्ण-मुद्दा समुद्दा ।
देहो वड्ढंत-दाहो तह जह [4]पलउद्दंड-सूरो[5] उ मारो
कामो किं कादुकामो ण अ उण मुणिमो दूमिआए इमाए ॥१४॥

को उण [6]अप्फंदइ चंदणिअं संदब्भ-सरणीए ।

विदूषकः—I)चंदिआ[7] अप्फंदइ । [8]तिस्से वि सिलोअं पेक्ख ।

राजा—(वाचयति ।)

II)ण चंदो आणंदं कुणइ ण अ कंदोट्ट-कलिआ
ण [9]माअंद-स्संद-प्पअलिअ-मरंदो वि पवणो ।
ण संदो णीसंदो[10] मलअअ-रसाणं[11] वि विसमं
वसंतीए तीए किमिह मुणिमो किं च भणिमो ॥१५॥

अहो सुहओ संदब्भो चंदिआए[12] । (विचिन्त्य) वअस्स, कहं पुण अदिट्ठ-पुरुवासुं चंदणिआ[13]-चंदिआसुं से चंदमुहीए विस्संभो ।

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1 K पञ्चौ. 2 K गीषवादा, but Kh गिह्म°. 3 K पादा for बाहा. 4 K वलउ°. 5 Kh सूरो तुसारो. 6 K अप्फुन्दइ. 7 K चन्दणिआ. 8 K किस्से. 9 K माअंदंषद. 10 K णीसंदे. 11 K मलअसरसाणं. 12 K चन्दणिआए. 13 K चन्दिणिआ°.

स [1]जीवातः निपतति सदा पञ्चबाणस्य बाणः, [2]पश्चात् तेन दलिततनुः सापि बाला क्षणेन ॥१३॥ अपि च । चण्डास्ते श्वासदण्डास्तथा यथा सुभगा [3]ग्रीष्मवातानां व्राताः, बाष्पाः तीव्रप्रवाहास्तथा यथा सकला दत्तमुद्राः समुद्राः । देहो वर्धमानदाहः तथा यथा [4]प्रलयोद्दण्डसूर्यस्तु मारः, कामः किं कर्तुकामः न च पुनर्जानीमः [5]दूनायाः अमुष्याः ॥१४॥ कः पुनराक्रामति चन्दनिकां [6]संदर्भसरण्याम् । I) [7]चन्द्रिका आक्रामति । तस्या अपि श्लोकं पश्य । II) न चन्द्र आनन्दं करोति न च नीलोत्पलकलिका, न [8]माकन्दस्यन्दप्रगलितमरन्दोऽपि पवनः । न सान्द्रो निष्यन्दो मलयजरसानामपि विषमं, वसन्त्यास्तस्याः किमिह जानीमः किं च भणामः ॥ १५ ॥ अहो सुभगः [9]संदर्भश्चन्द्रिकायाः । (...) वयस्य, कथं पुनरदृष्टपूर्वयोः चन्दनिकाचन्द्रिक-

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१ K सापि जीवातः जीवादिति च नियतति, M सभ्यातः for स जीवातः. २ K पश्चात् तौ दलित°. ३ K °वाता न वाता. ४ M °सूर्यस्तुषारः. ५ M दूनयानया. ६ K °निकासन्दर्भसरण्याः. ७ K चन्दनिकामाक्रा°. ८ K °स्पन्दः प्रग°. ९ K °र्भश्चन्दनिकायाः.

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विदूषकः–I)चंदणिआ भणादि । भट्टिणीए तस्सिं एव्व दिअहे मह बहिणिआ चंदिआ ताए रअणसंभवाए सहित्तणे णिउत्ता[1] । तदो तं एव्व सव्वदा[2] अणुवट्टंती चंदिआ ताए अप्पणो हिअअं विअ विस्संभदट्ठाणं[3] आसी । अहं च [4]तिस्से भइणि त्ति सिणेह-पत्तं जाअ त्ति ।

राजा–II)जुज्जइ ।

विदूषकः–III)पुणो वि ताए किं वि [पि] पत्थिअं [5]च । अज्ज खु चंदिआमुहादो अदिसइद-सुर-सुंदरी-गीअं रअणसंभवाए गीअं ति [6]सुणिअ कोदुएण वट्टमाणाए भट्टिणीए महाराअं संकिअ णादिदूरं पोमराआरामं गमिऊण गीअं सोदव्वं ति समओ [7]किदो ।

राजा–IV)तदो तदो ।

विदूषकः–V)तदो दाणि भट्टिणी रअणसंभवा अ पदुमराआरामं गमिस्संति । तहिं च तुम्हेहिं पेरंत-ठिअस्स [8]बाल-तमालस्स पसरंतहरिणील-सिला-वेदिआ-[9]मऊह-मालंधआर-मज्झे ठाअव्वं ति ।

राजा–(सप्रमोदम्) VI) अम्हाणं [10]इअं अब्भत्थणा ।

विदूषकः–(कर्णं दत्त्वा) VII)जेण णूउर-णिणादो [11]सुणीअदि तेण पत्थिआ देवी रअणसंभवा अ पोमराआरामं । ता गच्छम्ह ।

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1 K णिवुत्ता. 2 K संवदा. 3 K °दठाणं. 4 K किस्से. 5 K omits च. 6 K सुणुअ. 7 K कओ, but Kh किदो. 8 K वाम for बाल. 9 K मऊहवालंडआर. 10 K इयं. 11 K सुणीहदि.

योरस्याश्चन्द्रमुख्याः विश्रम्भः । I) चन्दनिका भणति । भट्टिन्या तस्मिन्नेव दिवसे मम [1]भगिनी चन्द्रिका तस्या रत्नसंभवायाः सखीत्वे नियुक्ता । ततस्तामेव सर्वदा अनुवर्तमाना चन्द्रिका तस्या [2]आत्मनो हृदयमिव विस्रम्भस्थानमासीत् । अहं च तस्या भगिनीति स्नेहपात्रं जाता इति । II) युज्यते । III) पुनरपि तया किमपि प्रार्थितं च । अद्य खलु चन्द्रिकामुखात् अतिशयितसुरसुन्दरीगीतं रत्नसंभवाया गीतमिति श्रुत्वा कौतुकेन [3]वर्तमानया भट्टिन्या महाराजं शङ्कित्वा नातिदूरं पद्मरागारामं गत्वा गेयं श्रोतव्यमिति समयः कृतः । IV) ततस्ततः । V) तत इदानीं [4]भट्टिनी रत्नसंभवा च पद्मरागारामं [5]गमिष्यतः । तस्मिंश्च युवाभ्यां पर्यन्तस्थितस्य [6]बालतमालस्य [7]प्रसरद्धरिनीलशिलावेदिकामयूखमालान्धकारमध्ये स्थातव्यमिति । VI) अस्माकमियमभ्यर्थना । VII) येन नूपुरनिनादः श्रूयते तेन प्रस्थिता देवी रत्नसंभवा च पद्मरागारामम् ।

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१ M भगिनिका च°. २ K हृदयमिवात्मनो for आत्मनो हृदयमिव. ३ K वर्तमानायाः. ४ K omits भट्टिनी. ५ M गमष्मति. ६ M साल for बाल. ७ K लेखालेख for वेदिकामयूख.

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राजा–[I)]तहा। (उभावुत्थाय परिक्रामतः।)

राजा–(नूपुरश्रवणमभिनीय सहर्षम्)

[II)]सोदूण[1] णेउर-रवं दइआअ पाणा
[2]उज्जीविआ मह मणोभव-[3]बाण-खिण्णा।
आरावमंबुअ-कुलाण णिदाह-दाह-
[4]जूराविआ विअ मऊर-गणा कुणंति ॥१६॥

विदूषकः–[III)]भो वअस्स, इमाए विलुलिअ-मुउल-कुल-परिमल-भर-तरलअर-भसल-[5]पडल-कलकल-सुहआए बाल-वउल-वाडिआए गच्छम्ह पोमरा-आराम-पेरंतं। (उभौ परिक्रामतः।)

विदूषकः–[IV)]पत्त म्ह पदुमराअ-उज्जाणं। एसो तमालो, एसा इंदणील-वेदिआ, मऊह-[6]मालंधआरे ता एत्थ [7]उवविसिअ ठामो।

[8]**राजा**–[V)]तहा। (तथा कुरुतः।)

(ततः प्रविशति देवी नायिका विभवतश्च परिवारः।)

देवी–[VI)]भद्दमुहि, पविसम्ह पउमराअ-उज्जाणं।

नायिका–(सनिःश्वासं स्वगतम्)

[VII)]विसमो माहव-मासो [9]विलक्खणो एव्व विसमबाणो सो।
अदि-दुल्लहे अ पेम्मं अहह परं मज्झ [10]ईरिसं [11]कम्मं ॥१७॥

(प्रकाशम्) तह। (सर्वा उद्यानप्रवेशं [12]नाटयन्ति।)

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1 K सेदूण. 2 K उग्गीविअं मह. 3 K पाण for बाण. 4 K झराविआ. 5 K पघल. 6 K मालंघआरो. 7 K उपवि°. 8 K adds no consent of the king, but puts the stage direction तथा कुरुतः at the close of Vidūṣaka's speech. 9 K विलक्ल्लणे. 10 K ईसिसं. 11 K कम्म. 12 Kh रूपयन्ति for नाटयन्ति.

तद् गच्छावः। I) तथा। II) श्रुत्वा नूपुररवं [1]दयितायाः प्राणाः, [2]उज्जीविता मम मनो-भवबाणखिन्नाः। आरावमम्बुदकुलानां निदाघदाह-, [3]संतप्तीकृता इव मयूरगणाः कुर्वन्ति ॥ १६ ॥ III) भो वयस्य, [4]अमुया [5]विलुलितमुकुलकुलपरिमलभर[6]तरलतरभ्रमरपटलक-लकलसुभगया बालवकुलवाटिकया गच्छावः पद्मरागारामपर्यन्तम्। IV) प्राप्तौ स्वः पद्मरागोद्यानम्। एष तमालः, [7]एषा [8]इन्द्रनीलवेदिका, मयूखमालान्धकारे [9]तदत्रोपविश्य तिष्ठावः। V) [10]तथा। VI) भद्रमुखि, प्रविशावः पद्मरागोद्यानम्। VII) विषमो माधव-मासः विलक्षण [11]एव विषमबाणः सः। अतिदुर्लभे च प्रेम अहह पर मम ईदृशं कर्म ॥ १७ ॥

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१ M दयितयोः. २ K उज्जीवितं, M उद्ग्रीवतां. ३ M चूर्णी° for संतप्ती°. ४ M अनया. ५ K भरण or भर. ६ KM भसल for भ्रमर. ७ M एष. ८ KM वेदिकामयूख-मालान्धकारः. ९ K तत्रोपविश्य, M तदत्र प्रविश्य. १० K omits तथा. ११ K इव for एव.

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राजा–(आलोक्य सहर्षम्)[I)] हंत ।

पुण्ण-हरिणंक[1]-वअणा फुडंत-णव-पुंडरीअ-दल-णअणा ।
फुरइ मह एत्थ पुरदो पुप्फाउह-पुरुसआर-सामग्गी ॥१८॥

नायिका–(अपवार्य)[II)]हला चंदिए, मरगआरामो [2]मणोज्जो । अअं दुक्खअरो[3] । तहिं खु भसल-माला लोअण-[4]रसाअणं उवणेइ, कोइलजालं
8 कण्णमिअं णीसंदेइ, मलआणिल-परिप्फंदणं चंदण-चच्चं करेइ । [5]एत्थ उण

[6]भसल-पडलं [7]उप्पादग्गिं पअच्छइ लोअणे
गरल-कवलं कण्णाणं मे कुणंति अ कोइला ।
दिसइ विसमं देहे दाहं चलो मलआणिलो
पिअसहि ण तं एक्कं जं मे ण भिंदइ जीविअं ॥१९॥

चन्दनिका–(अपवार्य)[III)]विहिणो अणुकूलत्तणे सव्वं ममाणुऊलं, विवरीअत्तणे सव्वं विवरीअं ।

8 **राजा–**(सावधानं निरूप्य)[IV)]वअस्स, पेक्ख ।

दलिअ-णलिणी-कंदाभोआ कवोलअ-वालिआ
थिमिअ-भुमआ-लेहं [8]णेत्तं पसुत्त-कणीणिअं ।
किमिह वहुणा तिस्से लोलं मिलाण-मुणालिआ-
[9]लुलिअ-लुलिअं गत्तं णेत्तूसवं [10]पसवेइ मे ॥२०॥

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1 K हरिणपङ्कअवअणा. 2 K मणज्जो. 3 K °अरो खु तहिं खु. 4 K रसायणं. 5 K नायिकाएत्थ उण. 6 K हसल for भसल. 7 K उप्पादङ्गी. 8 K लेत्तं for णेत्तं. 9 K लुलुअलुलुअं गेत्तं. 10 K वसवेइ.

(···) तथा। I) हन्त। पूर्णहरिणाङ्कवदना स्फुटन्नवपुण्डरीकदलनयना। स्फुरति ममात्र पुरतः पुष्पायुधपुरुषकारसामग्री ॥ १८ ॥ II) हला चन्द्रिके, मरकतारामो मनोज्ञः। अयं [1]दुःखकरः। [2]तत्र खलु [3]भ्रमरमाला लोचनरसायनमुपनयति, कोकिलजालं कर्णामृतं निष्यन्दयति, [4]मलयानिलपरिस्पन्दनं चन्दनचर्चां करोति। अत्र पुनः, [5]भ्रमरपटलमुत्पाताग्निं प्रयच्छति लोचने, गरलकवलं [6]कर्णयोः मे कुर्वन्ति च कोकिलाः। दिशति विषमं देहे दाहं चलो मलयानिलः, प्रियसखि न तदेकं यन्मे न भिनत्ति जीवितम् ॥१९॥ III) [7]विधेरनुकूलत्वे सर्वं ममानुकूलं, विपरीतत्वे सर्वं विपरीतम्। IV) वयस्य, [8]पश्य। दलितनलिनीकन्दाभोगा कपोलकपालिका, स्तिमितभ्रूलेखं नेत्रं प्रसुप्तकनीनिकम्। किमिह बहुना [9]तस्याः [10]लोलं म्लानमृणालिका-, लुलितलुलितं गात्रं नेत्रोत्सवं [11]प्रसूते मे ॥ २० ॥

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१ K दुःखतरः. २ K omits तत्र, M कस्मिन् for it. ३ K भसल, M भसळ for भ्रमर. ४ K °निलस्पर्शपरि°. ५ KM भसल for भ्रमर. ६ K कल्याणं for कर्णयोः. ७ M puts this sentence in the mouth of Candrikā. ८ M पश्य पश्य for वयस्य पश्य. ९ K तस्यापि for तस्याः. १० M मुग्ध for लोलं. ११ K वर्धते for प्रसूते.

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देवी–[I)]भद्दमुहि, अस्स वाल-बउलस्स वेलुरिअ-मणि-वेदिआअं उपविसम्ह। (सर्वा उपविशन्ति।)

देवी–[II)]हंजे चंदणिए, विवंचि उवणेहि।

चन्दनिका–[III)]जं भट्टिणी आणवेदि। (विपञ्चीमुपनयति।)

नायिका–(आददाति।)

विदूषकः–[IV)]भो वअस्स, पेक्ख। विवंचि-ग्गहणं एव्व कहेइ गीए परिअअ-णिवुणत्तणं[1]। पोत्थअ[2]-कवलिआ-परिग्गहो एव्व पिसुणेइ गुरुकुल-वासं। असि-लेहुद्धरणं एव्व सूएइ [3]खुरली-सिक्खा-विसेसं।

(नायिका विपञ्चीं यथास्थानं विन्यस्य तन्त्रीं ताडयति।)

नायक :–(अवलोक्य)

[V)]तंतीणं हणणेण पाणि-कमलं लोलंगुली[4]-पल्लवं
हेलुण्णामिअ-[5]कोमलेक्क-भुमआ-लेहं मुहंभोरुहं।
थोरो [6]वाम-थंणो विपंचि-तइआलावुत्तणं पाविओ
मण्णे पंचसरस्स पंचम-सरो एदं खु से आसिअं ॥२१॥

नायिकाः–(गायति)

[VI)]कुसल-वसंत-सहाओ कुंडलिउद्दंड-कुसुम-कोदंडो।
कुणइ णिअ-विक्कमेणं कुसुमसरो एक्क-सासणं भुवणं ॥२२॥

नायकः–(सविस्मयम्)[VII)]अहो गामाणं विवित्तदा। अहो सराणं [7]विसुद्धआ। अहो सुदीणं [8]विणिओअ-क्कमो। किं च। [9]कदिवअ-गुण-

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1 K णिपुण°. 2 K पोत्तअं°. 3 K खुरुली°. 4 K दोलंगुली°. 5 K कोमलक्क°. 6 K वामथणे. 7 K विसुद्धता. 8 K °ओजक्कमो°. 9 K कदिपअ.

I) भद्रमुखि, अस्य [1]बालबकुलस्य [2]वैडूर्यमणिवेदिकायां उपविशामः। II) [3]हञ्जे चन्दनिके, विपञ्चीमुपनय। III) यद् [4]भट्टिनी आज्ञापयति। IV) भो वयस्य, पश्य। विपञ्चीग्रहणमेव कथयति गीते परिचयनिपुणत्वम्। पुस्तककवलिकापरिग्रह एव पिशुनयति गुरुकुलवासम्। असिलेखोद्धरणमेव सूचयति [5]खुरलीशिक्षाविशेषम्। V) तन्त्रीणां हननेन पाणिकमलं लोलाङ्गुलीपल्लवं, [6]हेलोन्नामितकोमलैकभ्रूरेखं मुखाम्भोरुहम्। स्थूलो [7]वामस्तनो विपञ्चीतृतीयालाबुत्वं प्रापितः, मन्ये पञ्चशरस्य पञ्चमशरः एतत् खल्वस्या आसितम् ॥ २१॥ VI) [8]कुशलवसन्तसहायः कुण्डलितोद्दण्डकुसुमकोदण्डः। करोति [9]निजविक्रमेण कुसुमशरः एकशासनं भुवनम् ॥ २२ ॥ VII) अहो ग्रामाणां विविक्तता। अहो

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१ K साल for बाल°. २ M वैडूर्यं. ३ M हण्डे for हञ्जे. ४ K भर्तृणी. ५ K खलूरी for खुरली. ६ M भ्रूलेखं. ७ K °स्तनं...प्रापितं. ८ K सनाथः for सहायः. ९ M विक्रमैः for विक्रमेण.

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3 गहण-गव्व-वंचिदे विपंचिए, [1]अगणिज्ज-गुणं अमिअ-गुणाअं इमाए अणुराअंती कहं ण लज्जसि [2]तं। अहव परिवादिणीणं अवआसो णत्थि संकाए। (निर्वर्ण्य) अहह इमाए कंचण-कमणीअंगीए

चलंत-कर-पल्लवं कल-रणंत-तंती-गुणं
वलंत-णअणंचलं मुह-गलंत-दंत-प्पहं।
ललंत-मणि-कुंडलं [3]परिलुलंत-लंबालअं
मणं हरइ मामअं महुर-गीअ-लीलाइदं ॥ २३ ॥

विदूषकः–(निर्वर्ण्य) I) भो वअस्स, अच्छरीअं इमाए चंपअ-दल-कोमलंगीए एक्कमेक्कं वि [पि] अंगं लोअण-पीऊस-[4]पूरणं। तह अ।

परिलसिअ-चिउर-माला [5]तिस्से णव-फुल्ल-मल्लिआ-सअला।

राजा–

II) लावण्ण-[6]दिण-सिरीए रेहइ पच्छा स-तारआ रअणी ॥ २४ ॥

विदूषकः–

III) [7]कुडिला अ कुरल-माला परिलोलइ सललिअं णअंगीए।

राजा–

IV) मअणेण तरुण-माणस-[8]बंधण-हरिणील-[9]सिखला चलिआ ॥ २५ ॥

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1 K गणिज्ज for अगणिज्ज. 2 K omits तं given by kh. 3 K परिलुठन्त. 4 K पारणम् for पूरणं. 5 K किस्से. 6 K सिल for दिण. 7 K कुटिला. 8 K वण्डण. 9 K सीखला.

स्वराणां विशुद्धता। अहो श्रुतीनां विनियोगक्रमः। किं च[1]। कतिपयगुणग्रहणगर्ववञ्चिते विपञ्चिके, [2]अगण*नीयगुणामेनामनुगायन्ती* कथं न लज्जसे त्वम्। अथवा [3]परिवादिनीनामवकाशो नास्ति शङ्कायाः। (...) अहह अमुष्याः काञ्चनकमनीयाङ्ग्याः, चलत्करपल्लवं कलरणत्तन्त्रीगुणं, [4]वलमाननयनाञ्चलं मुखगलद्दन्तप्रभम्। [5]ललन्मणिकुण्डलं [6]परिलुलल्लम्बालकं, मनो हरति मामकं मधुरगीतलीलायितम् ॥ २३ ॥ I) भो वयस्य, [7]आश्चर्यं अस्याश्चम्पकदलकोमलाङ्गयाः [8]एकैकमप्यङ्गं लोचनपीयूषपूरणम्। तथा च। परिलसितचिकुरमाला तस्या नवफुल्लमल्लिकाशबला[9]। II) लावण्यदिनश्रियो राजते पश्चात् सतारका रजनी ॥ २४ ॥ III) कुटिला[10] च कुरुलमाला [11]परिलोलति सललितं नताङ्ग्याः। IV) मदनेन तरुणमानसबन्धनहरिनीलशृङ्खला चलिता ॥ २५ ॥

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१ M किं च अयि कति°. २ K अगणितगुणामेतां अनुगुणा अन्मनयन्ती कथं, for अगणनीय etc. given by M. ३ M °वादीनां for वादिनीनाम्. ४ M *लसन्नयना° for वलमाननयना*. ५ K उप्तलन् for ललन्. ६ K *परिस्फुट° for परिलुल°. ७ M पश्य for आश्चर्यं. ८ K एकमेक°. ९ K शकला. १० M कुटिला वकुलमाला. ११ K परिमलति, M परिलोलकिसलयितं.

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विदूषक:–

I)सरसिअ-दल-णअणाए सललिअमुण्णामिआ भुमआ ।

राजा–

II)कालिंदी-लहरीणं कंदलिओ एव्व परिभवंकूरो ॥ २६ ॥

विदूषक:–

III)ओदंस-कुवलअं से अवगलिअं किं वि [पि] गंड-फलअम्मि ।

राजा–

IV)तरल-णअणंचलेणं [1]तज्जिअमेअं खु होइ हेट्ठ-मुहं ॥ २७ ॥

विदूषक:–

V) किसलअ-मिदुलंगीए गीएण वि लोअणं किलम्मदि से ।

राजा–

VI) कण्णंत-दीह-अत्तं खणेण कादूण [2]दूमिअं एअं ॥ २८ ॥

विदूषक:–

VII) उप्पल-विलोअणाए [3]उम्मिसिअं [4]सम-अलं कवोलेसुं ।

राजा–

VIII)उज्जल-पीऊस-कणा उदंचिआ [5]किंचि पंचमी-चंदे ॥ २९ ॥

विदूषक:–

IX)[6]परिमलअंति दिसाओ पल्लव-गत्तीअ सुरहि-णीसासा ।

राजा–

X)तारुण्ण-सुरहि-समए ता पत्ता [7]मलअ-सेल-पवमाणा ॥ ३० ॥

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1 K तज्झिअ°. 2 K भूमिअं for दूमिअं. 3 K उम्मिसअं. 4 K सअलं for समअलं. 5 K कञ्चि. 6 K °मलयन्ति. 7 K मलय.

I) सरसिजदलनयनायाः [1]सललितमुन्नामिता भ्रूः । II) कालिन्दीलहरीणां कन्दलित एव [2]परिभवाङ्कुरः ॥ २६ ॥ III) अवतंसकुवलयमस्या अवगलितं किमपि गण्डफलके । IV) [3]तरलनयनाञ्चलेन तर्जितमेतत् खलु भवति अधोमुखम् ॥ २७ ॥ V) किसलय-मृदुलाङ्ग्याः गीतेनापि लोचनं क्लाम्यति [4]अस्याः । VI) कर्णान्तदीर्घयात्रां क्षणेन [5]कृत्वा दूनमेतत् ॥२८॥ VII) उत्पलविलोचनायाः उन्मिषितं [6]श्रमजलं कपोलयोः । VIII) उज्ज्वलपीयूषकणाः उदञ्चिताः किंचित् पञ्चमीचन्द्रे ॥ २९ ॥ IX) [7]परिमलयन्ति दिशः पल्लव-गात्र्याः सुरभिनिःश्वासाः । X) तारुण्यसुरभिसमये [8]तत्प्राप्ताः मलयशैलपवमानाः ॥३०॥

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१ K °मुन्नावमितभ्रूः. २ K परिमलाङ्कुरः for परिमवाङ्कुरः of M ३ K °नयनां चालन, M नयनाञ्चलैस्तज्जित°. ४ K omits अस्याः, ५ K कृत्वा एतत्. ६ K omits श्रमजलं. ७ M विपरिमल°. ८ K तस्मात्प्राप्ता.

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विदूषकः–

I)[1]तरलाहर-विवरादो गलंति दंताण चंदिआ-लेसा ।

राजा–

II)गीअ-[2]सुहंबुहि-लहरी-सीअर-णिअरा स-हेलमुल्लसिआ ॥३१॥

विदूषकः–

III)मह ण णिवट्टइ [3]दिट्ठी मणहर-वअणंबुआ किसंगीए ।

राजा–

IV)को उण हरेइ णेत्तं सचेअणो पुण्णिमा-चंदा ॥ ३२ ॥

देवी[4]–V)भद्दमुहि, किलम्मए दे वदणं, ता विरमेहि ।

नायिका–VI)[5]तहा । (विरमति ।)

राजा–(सविषादम्) VII)हंत, अवग्गहो सवण-पीऊस-[6]वरिसाणं किदो ।

देवी–VIII)भद्दमुहि, उट्ठेहि गच्छम्ह ।

नायिका–IX)तह ।

(उत्थाय निष्क्रान्ता देवी परिजनश्च ।)

राजा–X)हंत, किदो णेत्त-पीऊस-[7]वरिसाणं [8]च । वअस्स पेक्ख ।

पदुम-वदणाअ दाणिं परिरहिओ पदुमराअ-आरामो ।
अत्थमिअ-चंदलेहो गअणाभोओ व्व होइ णट्ठ-पहो ॥ ३३ ॥

विदूषकः–XI)भो वअस्स, [9]उद्धरिअ-णिहाणं [10]महिं व इमं उज्झिअ

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1 K हरविवराओ for तरला° etc., but Kh तरलाहरविवरादो. 2 K सुहम्बुलहरी. 3 K दिट्ठी. 4 K विदूषकः– for देवी. 5 K omits तहा given by kh. 6 K परिसाणं. 7 K परिसाणं. 8 K has no च. 9 K उद्धारिअ°. 10 K मही इमं उज्झिअ.

I) तरलाधरविवराद्गलन्ति दन्तानां [1]चन्द्रिकालेशाः । II) [2]गीतसुधाम्बुधिलहरीशीकरनिकराः सहेलमुल्लसिताः ॥ ३१ ॥ III) मम न निवर्तते दृष्टिः मनोहरवदनाम्बुजात् कृशाङ्ग्याः । IV) कः पुनर्हरति नेत्रं सचेतनः [3]पूर्णिमाचन्द्रात् ॥३२॥ V) भद्रमुखि, क्लाम्यति ते वदनं, [4]तस्माद् विरम । VI) तथा[5] । VII) [6]हन्त, अवग्रहः श्रवणपीयूषवर्षाणां [7]कृतः । VIII) भद्रमुखि, उत्तिष्ठ [8]गच्छावः । IX) तथा । X) हन्त, * [9]तथा नेत्रपीयूषवर्षाणां च । वयस्य, पश्य । पद्मवदनया इदानीं परिरहितः पद्मरागारामः । अस्तमितचन्द्रलेखः गगनाभोगो [इव] भवति नष्टप्रभः ॥३३॥ XI) भो वयस्य, उद्धृतनिधानां [10]मही-

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१ K keeps blank space for this line. २. सुधाम्बुलहरी. ३ K चन्द्रः for चन्द्रात्. ४ M °नं तद्विरम. ५ K omits तथा. ६ M अन्तरपग्रह for हन्त अवग्रहः. ७ M जातः for कृतः. ८ K गच्छामः. ९ M omits तथा. १० K महीमिव उज्झित्वा, M निधानमिममुज्झित्वा.

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गमिस्सामो। (विलोक्य) वअस्स, एदाओ णत्तमालिआ सालभंजिआहत्था [1]तमालिआ अ किं वि [पि] [2]सल्लवंतीओ इदो एव्व [3]आअच्छंति। ता एत्थ वि मुहुत्तं णिलुक्का ठाऊण सुणम्ह इमाणं आलावं।

राजा—I)तह।

(ततः प्रविशतश्चेटचौ)

एका—II)तमालिए, [4]किमत्था एसा सालभंजिआ।

द्वितीया—III)[5]सहि णत्तमालिए, सुणाहि आदिदो एव्व।

नक्तमालिका—IV)तमालिए, अवहिद म्हि।

तमालिका—V)णत्तमालिए, पुरुवं मरगआरामे चिंतामणि-[6]संभवाअं कण्णआअं किं वि [पि] सिणिद्धं पेक्खिअ महाराअस्स दिट्ठिं जं किं वि [पि] आसंकमाणाए भट्टिणीए अज्ज पहादे पेसिद म्हि।

विदूषकः—VI)वअस्स, पहादे दिट्ठस्स सुत्तस्स विवरणं होइ।

राजा—VII)अवहिदा [7]सुणम्ह।

नक्तमालिका—VIII)कहं।

तमालिका—IX)हंजे णत्तमालिए, इमं कस्सीर-णाह-वल्लहाए मह [8]पाहुडीकिदं [9]तत्थभवदीए, सारआए पसादेण [10]समासादिअ-धारणा-ववहार-[11]पंडिच्चं बुद्धिमदिं [12]णाम अम्हाअं कीला-सारिअं इमाए साल-भंजिआए कंठ-

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1 K तमालिआ हरिणन्तमालिआ अ. 2 K सल्लपंतीओ. 3 K आअच्छदि. 4 K किं एसा, but Kh किमत्था एसा. 5 K णत्तमालिए सहि for सहि etc. 6 K संभवाकण्णआअं. 7 K सुणसुणह्य. 8 K पालडी°, but Kh पाहुडी. 9 K तत्तभवदीए. 10 K समासादिआ धा°. 11 K पाण्डिच्चं. 12 K बुद्धिमदीणाम.

मिव इममुज्झित्वा गमिष्यावः। (...) [१]वयस्य, एते नक्तमालिका शालभञ्जिकाहस्ता तमालिका [२]च किमपि संलपन्त्यौ इत एवागच्छतः। [३]तस्मादत्र अपि [४]मुहूर्तं निर्लक्ष्यं स्थित्वा [५]शृणुवः अनयोरालापम्। I) तथा। II) तमालिके, [६]किमर्था एषा शालभञ्जिका। III) सखि नक्तमालिके, शृणु आदित एव। IV) तमालिके, अवहितास्मि। V) नक्तमालिके, पूर्वं मरकतारामे चिन्तामणिसंभवायां [७]कन्यकायां किमपि स्निग्धां [प्रेक्ष्य] महाराजस्य दृष्टिं यत्किमपि आशङ्कमानया भट्टिन्याद्य प्रभाते प्रेषितास्मि। VI) [८]वयस्य, प्रभाते दृष्टस्य सूत्रस्य विवरणं [९]भविष्यति*। VII) अवहितौ [१०]शृणुवः। VIII) कथम्। IX) हञ्जे नक्तमालिके, इमां [११]काश्मीरनाथवल्लभया मे प्राभृतीकृतां *कथमत्रभवत्याः शारदायाः प्रसादेन समासादितधारणाव्यवहारपाण्डित्यां [१२]बुद्धिमतीं

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१ M भो मयस्य. २ K omits च. ३ M तदत्र. ४ K एव मूका स्थित्वा for मुहूर्तं etc. ५ K शृणुमः. ६ K किमेषा for किमर्था एषा found in M. ७ M omits कन्यकायां. ८ K भो वयस्य. ९ K वदिष्यति for भविष्यति found in M. १० K शृणुमः. ११ K वल्लभायाः. १२ K बुद्धिमतीनामस्माकं.

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विवरम्मि ठाविऊण चओरएण सह सल्लवंतस्स अय्यउत्तस्स अत्थाण-मंडवे [1]संणिहिम्मि जह कुह वि [2]छलेण ठावेहि त्ति।

नक्तमालिका–I)तदो तदो ।

तमालिका–II)तदो मए जाव भट्टा देवाराहण-[3]मंदिरादो ण णिग्गओ [4]ताव च्चिअ एसा सालभंजिआ तहिं एव्व अत्थाण-[5]मंडवे संणिहाविआ ।

राजा–III)वअस्स, वंचिद म्ह ।

विदूषकः–IV)किं एत्तिएण ।

नक्तमालिका–V)तदो तदो ।

तमालिका–VI)तदो दाणिं महाराअं तत्थ असंणिहिदं जाणिअ सालभंजिअं घेत्तूण आअद म्हि ।

नक्तमालिका–VII)किं सुदं अवहारिअं वा महाराअस्स वअणं बुद्धिमदीए [6]सालभंजिआए ।

[7]**तमालिका**–VIII)सव्वं सुदमवहारिअं च ।

(उभौ हसतः)

विदूषकः–IX)आ दासीए धीदे बुद्धिमदि, तुह कंठं [8]भिंद ।

तमालिका–X)णत्तमालिए, तुमं पुण कहिं [9]पवुत्ता ।

नक्तमालिका–XI)भट्टिणीए ण्हाण-वेला आअद त्ति पत्थिद म्हि ।

तमालिका–XII)ता गच्छम्ह । (इति निष्क्रान्ते ।)

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1 K सण्णिहम्मि. 2 K च्छलेण. 3 K मन्दिराहो. 4 K तावच्छिअ. 5 K मण्टपे. 6 K सालभञ्जिआ. 7 K does not present this as the speech of Tamālikā, but adds it to that of Naktamālikā above.. 8 Kh छीद for भिंद. 9 K संवुत्ता for पवुत्ता.

नाम अस्माकं क्रीडाशारिकां अस्याः शालभञ्जिकायाः [१]कण्ठविवरे स्थापयित्वा चकोरकेण सह संलपतः आर्यपुत्रस्य आस्थानमण्डपे संनिधौ यत्र कुत्रापि च्छलेन स्थापय इति। I) ततस्ततः। II) ततो मया [२]यावत् भर्ता देवाराधनमन्दिरात् न निर्गतः [३]तावदेव शालभञ्जिका तस्मिन्नेवास्थानमण्डपे संनिधापिता। III) वयस्य, [४]वञ्चिताः स्मः। IV) [५]किमेतावता। V) ततस्ततः। VI) तत इदानीं महाराजं तत्रासंनिहितं ज्ञात्वा शालभञ्जिकां गृहीत्वा आगतास्मि। VII) किं श्रुतमवधारितं [६]वा महाराजस्य वचनं बुद्धिमत्या शालभञ्जिकया। VIII) [७]सर्वं श्रुतमवधारितं च। IX) आः दास्याःपुत्रि बुद्धिमति, तव कण्ठं [८]भिन्द्धि । X) नक्तमालिके, त्वं पुनः कस्मिन् प्रवृत्ता। XI) भट्टिन्याः स्नानवेला [९]आगता इति प्रस्थितास्मि। XII) तद्

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१ M कण्ठसिख lacuna; some lacuna in this passage. २ K तावत्. M lacuna. ३ M तावदेवैषा साल°. ४ M वञ्चितोऽस्मि. ५ M अहमेतावता for किमेता°. ६ K च for वा. ७ M puts this speech in the mouth of शारिका. ८ M विन्धि, K भिन्द. ९ M a short lacuna.

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(नेपथ्ये)

वैतालिकः—I)[1]सुहाअ मज्झम-संझा होइ देवस्स । अज्ज हि

[2]लोलेहिं उप्पलेहिं हिम-जल-मिलिअं चंदणं मंदमंगे

[3]पावंतीओ सुवंते मणिवर-रइए मंदिरे सुंदरीओ ।

तिव्वेहिं आदवेहिं विहुरिअ-हिअओ [4]संसअं राअहंसो

उद्दंडाणं फुडाणं पविसइ सणिअं पुंडरीआण मूलं ।। ३४ ।।

विदूषकः—II)भो वअस्स, किं [5]चिंतिअ मज्झण्हे वट्टइ ।

राजा—III)वअस्स, [6]ण इमं एव्व सारिआ-वुत्तंतं चिंतेमि ।

विदूषकः—IV)एत्थ का चिंता । णिसग्गदो एव्व [7]दुम्मइणी हु देवी । अज्ज उण सारिआ-वअणं सुणिअ अहिअअरं किं वि [पि] पणअ-कलहं करेइ । सा अ [8]तुह [9]दक्खिणदाए मिहिर-[10]पहाए तिमिर-पडल-[11]पणासं पाविहिइ ।

राजा—V)सव्वहा अंतेउरं एव्व गच्छम्ह ।

(इति निष्क्रान्तौ ।)

।। इअ चंदलेहाअं [12]दुदिअं जवणिअंतरं ।।

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1 K सुहाय. 2 K लोलोहिं. 3 K पावन्तीए, but Kh संदंतीओ. 4 K संसिअं सोअहंसो. 5 K चिन्तीअ. 6 K omits णं given by Kh. 7 K दुम्मइणि उ देवी. 8 K तुठ. 9 K दक्खिणदाए 10 K वहाए for पहाए. 11 K भणासं for पणासं. 12 K जुदिअं, Kh द्विदीयं.

गच्छावः । I) [1]सुखाय मध्यमसंध्या भवतु*, देवस्य । अद्य हि[2], लोलैरुत्पलैर्हिमजलमिलितं चन्दनं मन्दमङ्गे, [3]प्रापयन्त्यः स्वपन्ति मणिवररचिते मन्दिरे [4]सुन्दर्यः । तीव्रैरातपैर्विधुरितहृदयः संश्रयं राजहंसः, उद्दण्डानां [5]स्फुटानां प्रविशति शनैः पुण्डरीकाणां मूलम् ।। ३४ ।। II) भो वयस्य, किं [6]चिन्तयित्वा मध्याह्ने वर्तसे* III) वयस्य, *इममेव शारिकावृत्तान्तं चिन्तयामि । IV) अत्र का चिन्ता । निसर्गत एव दुर्मतिः खलु देवी । अद्य पुनः शारिकावचनं श्रुत्वा [7]अधिकतरं किमपि प्रणयकलहं करोति । सा च तव दाक्षिण्यतया मिहिरप्रभया तिमिरपटलप्रणाशं[8] प्रापयिष्यते । V) सर्वथा अन्तःपुरमेव गच्छावः ।

।। इति चन्द्रलेखायां द्वितीयं यवनिकान्तरम् ।।

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१ M has good many gaps upto the close of this scene. २ M खलु for हि. ३ K पातंल्ययन्त्यः, M lacuna. ४ KM सुन्दर्याः. ५ K पुटानां ६ M चिन्त्यते म°. ७ K omits अधिकतरं किमपि, M lacuna °तरां *कलहकोटिं करोति. ८ M *पटलीव नाशं.

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[III[1]]

(ततः प्रविशति राजा विदूषकश्च ।)

राजा–(स्वगतम्)

I)मह [2]खण-संठविओ सो देवी-दिढ-[3]कोव-सेउ-बंधेणं ।
उक्कंठा-णइ-सोत्तो भिण्णे [4]तस्सिं सुदूसहो वहइ ।। १ ।।

(निःश्वस्य) हंत पडिऊलत्तणं भअवदो देवस्स । जदो

[5]उभअमिणमहो समं खु जाअं मह विरहो अ जणेण [6]वल्लहेणं ।
मदकल-कलकंठ-कामिणीणं कलकल-हालहलाउलो अ कालो ।।२।।

विदूषकः–II)भो वअस्स किं वि [पि] [7]ऊससिअं होउ दे हिअअं । [8]अइवाहिओ खु सो कहं कहं वि [पि] पडिदिस-पलित्त-रत्त-कमल-[9]पलआ-
3 णल-जाला-जाल-दुरालोओ जुअ-सहस्स-दीहअरो वासरो, पत्तो अ पप्फुल्ल-विमल-मल्लिआ-फुल्ल-[10]धवलो विअंभणारंभ-णीसरंत-[11]सरस-सीअलामोद-सुहअ-कुमुअ-कोसो पओसो ।

भो पेक्ख सच्छ-महुरो दरमुल्लसंतो
[12]फुल्लुग्गमो अणह-पल्लव-मल्लिआणं ।

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1 K begins the Scene with this sentence : अथ तृतीयं यवनिकान्तरम्. 2 K घणसट्टविओ. 3 K ends the first line thus : कोपसेउवन्वउक्कण्ठा. 4 K तस्सी. 5 K अवहमिण°. 6 K वल्लहेण. 7 K सारसिअं, but Kh ऊससिअं. 8 K अतिवाहितो. 9 K पलआणिल. 10 K °'द्धवलो. 11 K सरसी. 12 K फुल्लङ्गमोअणपअल्लमल्लिआणं.

[संस्कृतच्छाया]

I) मम [1]क्षणसंस्थापितं तत् [2]देवीदृढकोपसेतुबन्धेन । उत्कण्ठानदीस्रोतः भिन्ने तस्मिन् सुदुस्सहो वहति ।। १ ।। (...) हन्त, प्रतिकूलत्वं भगवतो [3]दैवस्य । यतः, [4]उभयमिदमहो समं खलु जातं, मम विरहश्च जनेन वल्लभेन । मदकलकलकण्ठकामिनीनां [5]कलकलहालाहलाकुलश्च कालः ।। २ ।। II) भो वयस्य, किमपि [6]उच्छ्वसितं भवतु ते हृदयम् । अतिवाहितः खलु स कथं कथमपि [7]प्रतिदिशाप्रदीप्तरक्तकमलप्रलयानलज्वालाजालदुरालोकः [8]युगसहस्रदीर्घतरो वासरः, प्राप्तश्च [9]प्रफुल्लविमलमल्लिकाफुल्लधवलः विजृम्भमाणारम्भनिस्सरत्सरसशीतलामोदसुभगकुमुदकोशः[10] प्रदोषः । भोः [11]पश्य स्वच्छमधुरो दरोल्ल-

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१ K क्षणं for क्षण. २ K कोपवन्धनोत्कण्ठा नदीस्रोतसः विभियेन्न तस्मिन्. ३ KM देवस्य. ४ M उदय° for उभय°. ५ M हल° for हाल°. ६ K आश्वासितं for उच्छ्वसितं. ७ K प्रलयानिल. ८ M दीर्घो वासरः. ९ K प्रोत्फुल्ल. १० K कुमुदाशोकः. ११ K पश्य सकलासु, so it has a lacuna; M °फुल्लोत्करळप्रचलति मल्लिकानाम्.

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दिण्णो दिसासु सअलासु भविस्स-[1]जोण्हा-
संणाह-बीअ-णिअरो व्व पओसएणं ॥३॥

राजा–(सोद्वेगं) I)किं एव्वं भणासि। [2]पअड्ढंत-मअ-रोस-दूसह-दुट्ठ-[3]दुग्घुट्ट-विसाण-कोणादो कहं वि [पि] मोइदस्स कराल-दिढ-दाढा-वेढ-[4]संकड विसंकड-सीह-मुह-कुहर-विवर-प्पवेसो किं पाण-रक्खणोवाओ। पेक्ख दाव।

कुमुअ-णिअर-घोलंतालि-रिंछोलि-पासो
दलिअ-धवल-मल्ली-फुल्ल-सोहट्टहासो।
अहिसरइ [5]पुरिल्लो मं पओसाहिधाणो
घणतम-तम-कालो हंत कालो करालो ॥४॥

किं मे सरणं।

विदूषकः–II)वअस्स, [6]चंदणिआए वअणं सरणं।

राजा–(सप्रत्याशम्) III)वअस्स, किं तं चंदणिआए वअणं।

विदूषक :–IV)सुणादु वअस्सो। अहं खु एण्हिं तुए [7]पसादिआए देवीए सेवणं कादूण णिवट्टमाणो मग्गे तत्थहोदीए[8] रअणसंभवाए मअण-वेअणा-विणोअणत्थं[9] चंदणारविंद-कंदोट्ट-चंदोज्जअ-चंदमणि-मोत्तिअ[10]-मुणाल-वलअ-कअली-कप्पूर-पुरस्सरं [11]सिसिरोवआर-सामग्गिं संपादअंतीए चंदणिआए घडिदो म्हि।

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1 K जोह्णसह्णाह. 2 K पिअड्ढंत. 3 K दुव्वट्ट. 4 K संकढविसंकढ. 5 K फुरिल्लो. 6 K often reads चन्दिणिआ for चन्दणिआ. 7 K पसादिआहि. 8 K तत्तहोदीए. 9 K विणोअणवथं. 10 K चन्दज्जोअचन्दमोणिमोक्खिअ. 11 K °रोपसारसामग्गीं.

संन्, फुल्लोद्गमो अनघपल्लवमल्लिकानाम्। दत्तः दिशासु सकलासु भविष्यज्ज्योत्स्ना-, संनाहबीजनिकर इव [1]प्रदोषकेण ॥ ३ ॥ I) [2]किमेवं भणसि। प्रवर्धमानमदरोषदुस्सह-[3]दुष्टवारणविषाणकोणात्कथमपि[4] मोचितस्य [5]करालदृढदंष्ट्रावेष्टसंकटविशंकटसिंहमुखकुहर-विवरप्रवेशः किं प्राणरक्षणोपायः। पश्य तावत्। कुमुदनिकरघूर्णमानालिश्रेणिपाशः, दलितधवलमल्लीफुल्लशोभाट्टहासः। अभिसरति [6]पुरतो मां प्रदोषाभिधानो, घनतमतमः-कालः हन्त कालः करालः॥ ४ ॥ किं मे शरणम्। II) [7]वयस्य, [8]चन्दनिकायाः वचनं [9]शर-णम्। III) वयस्य, किं तत् [8]चन्दनिकाया [10]वचनम् IV) शृणोतु वयस्यः। अहं खल्वि-दानीं त्वया प्रसादितायाः देव्याः सेवनं कृत्वा निवर्तमानो मार्गे तत्रभवत्या रत्नसंभ-वाया मदनवेदनाविनोदनार्थं[11] चन्दनारविन्दनीलोत्पलकुमुदचन्द्रमणिमौक्तिकमृणालवल-यकदलीकर्पूरपुरस्सरां शिशिरोपचारसामग्रीं संपादयन्त्या चन्दनिकया घटितोऽस्मि।

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१ K प्रदोष एनम्. २ K वयस्य किमेवं. ३ M गज for वारण. ४ M कथं कथमपि for कथमपि. ५ M वज्र for वेष्ट. ६ M पुरस्तान्मां. ७ KM भो वयस्य, ८ K चन्दि-निका°. ९ M omits शरणम्. १० K वदनम्. ११ K विनोदार्थं.

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राजा–[I)]तदो तदो ।

विदूषकः–[II)]तदो सा मं दट्ठूण दीह-दीह-णीसास-[1]धूसराविआहरउडा पअल[2]-पम्ह[3] -जालग्ग-लग्ग-णिवडंत-बाह-बिंदु-संदोह-संदाणिआपुव्व-हार-लट्ठि-मंडिअ-सिहिण-मंडला तत्थ एव्व ठिआ ।

राजा–[III)]तदो तदो ।

विदूषकः–[IV)]तदो चंदणिए, कीस[4] परुण्णा सि त्ति मए पुच्छिदाए ताए भणिअं[5] ।

राजा–[V)]किं विअ ।

विदूषकः–[VI)]अय्य चओरअ, ण-आणामि किं भणामि [7]तस्सिं अदिट्ठ-पुरुवाअं दिढ-बद्ध[8]-सिणेहा । पुरुवं एव्व मुणिअं खु तुए पिअसहीए रअण-संभवाए दिणे दिणे विअंभंत-मअणाएस-दूसहत्तणं । अज्ज उण सा [9]दूसहाआस-दूमिआ णिसग्ग-दुब्बला बाला अणणुभूअपुरुवं अवत्थंतरं अणुहोंती मअण-संताव--विणोदणत्थं अम्हेहिं अविरल-मोत्तिअ-जाल-[10]वालुआ-सीअल-सुहअ-तीराए [11]तुहिण-जल-दीहिआए पच्छिम-तीर-परिसर-बालुज्जाण-कदली-वणं पाविदा। तहिं [12]च पलअ-समुदिअ-चंड-मत्तंड-किरण-दूसह-संदाव-वाहिआए [13]तिस्से णव-

1 K घूना° for धूस°. 2 K omits some portion here, पअल etc. to किं भणामि (line 17); but it is given by Kh rather in such a corrupt form that only important variants are noted. 3 Kh पंम for पम्ह. 4 Kh किं स वरुण्णा. 5 Kh फणिअम्. 6 Kh अअ चओर ण. 7 K तसिं, but Kh तस्सिं. 8 K बंध. 9 K reads thus: दूसहामञ्जुएसमच्छो कलएदे कास्सिरं कचीदमिलपइमुहा भूमिपआसदूमिआ. 10 K omits वालु in वालुआ. 11 K °तुदिणजतुदी°. 12 K च किस्से पलअ. 13 K किस्से.

I) ततस्ततः। II) ततः सा मां दृष्ट्वा [1]दीर्घदीर्घनिःश्वासधूसरीकृताधरपुटा प्रचलपक्ष्मजालाग्रलग्ननिपतद्बाष्पबिन्दुसंदोहसंदानितापूर्वहारयष्टिमण्डितस्तनमण्डला तत्रैव स्थिता । III) ततस्ततः। IV) ततश्चन्दनिके, कस्मात् प्ररुदितासीति मया पृष्टया तया भणितम् । V) किमिव। VI) आर्य चकोरक, न जानामि किं भणामि तस्यामदृष्टपूर्वायां [2]दृढबद्धस्नेहात् । पूर्वमेव ज्ञातं खलु त्वया प्रियसख्या रत्नसंभवाया दिने दिने [3]विजृम्भमाणमदनायासदुस्सहत्वम्*[4]। [5]अद्य पुनः सा दुस्सहायासदूना निसर्गदुर्बला बाला [6]अननुभूतपूर्वमवस्थान्तरमनुभवन्ती [7]मदनसंतापविनोदनार्थमस्माभिरविरलमौक्तिकजालवालुकाशीतलसुभगतीरायाः तुहिनजलदीर्घिकायाः पश्चिमतीरपरिसरबालोद्यानकदलीवनं प्रापिता। [8]तस्मिंश्च प्रलयसमुदितचण्डमार्तण्डकिरणदुस्सहसंतापबाधितायाः [9]तस्याः नवनवपल्लव-

१ M धूसरायिताधरं°. २ K °स्नेहा for स्नेहात्. ३ K मदनयादुस्सहं. ४ M निस्सहत्वम् for दुस्सहत्वम्। ५ M अन्य lacuna पुन°. ६ M omits पूर्व. ७ K सन्तापिनो विनो°. ८ K तस्मिंश्च तस्याः प्रलय°. ९ K omits तस्याः.

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णव-पल्लव-पल्लंक-णिम्माणेहिं [पालेअ-सलिल-णीसंदणेहिं चंदणचच्चा-दाणेहिं] चंदमणि-[1]चुण्णुच्छुरणेहिं कप्पूर-रेणु-पाडणेहिं कदलीदल-वीअणेहिं [2]च [3]दूमिआओ संतद-परुण्ण-मुहीओ [4]सहीओ किलम्मंति। दंड-सेस-बिसिणी-संड-णट्ठ-ब्भमर-[5]संचार-णिलुक्काइ [6]दुक्खाउलाइ व सअल-सरसि-[7]जलाइ, [8]लूण-सअल किसलअ-गलिअ-सोहाणि संदाव-जणिअ-विवण्णत्तणाइं व पमद-वणाइं, उच्छिण्ण-पवाल-[9]दल-मुंडाइ कदली-काणण-संडाइ होंति। तह वि णिरणुक्कोसो एव्व महुमासो, णिक्करुणो एव्व णिसाणाहो, णिग्घिणो एव्व मलआणिलो, णिरणुक्कंपो एव्व वम्महो, जं एदाए [10]वालिआए बंधव-विरहिदाए विदेस-ट्ठिदाए तवस्सिणीए कण्णआए [11]दीह-वेरं कुणंतो जीविअ-[12]हरणे पवट्टंति। [13]तहा दूसहेहिं तेहिं वम्मह-विसिहेहिं [14]बाहिआणं सहस्सइत्तं आढत्त-णिग्गमाणं तिस्से पाणाणं आसासण-कारणेण तेण वअणोवण्णासेण कह कह वि [15]णिवा-रणं [कुणंतीहिं अम्हेहिं अइवाहिओ दिवसो। अओ परं ण सक्कं अम्हाणं। ता सा] बाला जह ण [16]मरिहिइ तह उवाओ चिंतीअदु त्ति।

1 K चुण्णच्छु. 2 K omits च. 3 K दूमिआएओ. 4 K omits सहीओ. 5 K संचारि. 6 K दुःखाउताएव. 7 K जलाल for जलाइ. 8 K लूअ for लूण. 9 K दलमण्डालदलकदली. 10 K पालिआए. 11 K वैरं. 12 K घरणे. 13 K तत for तहा. 14 K वाहिआणं. 15 K णिवारणं कुणंति वाला. 16 K मरीहिइ.

पर्यङ्कनिर्माणैः प्रालेयसलिलनिष्यन्दनैः चन्दनचर्चादानैः [1]चन्द्रमणिचूर्णाच्छुरणैः कर्पूर-रेणुपातनैः कदलीदलवीजनैः च दूनाः संततप्ररुदितमुख्यः सख्यः क्लाम्यन्ति। दण्ड-शेषबिसिनीषण्डनष्टभ्रमरसंचारमूकानि दुःखाकुलानि इव सकलसरसीजलानि, लूनस-कलकिसलयगलितशोभानि संतापजनितविवर्णत्वानीव प्रमदवनानि, उच्छिन्नप्रवालदल-मुण्डानि कदलीकाननषण्डानि भवन्ति। तथापि निरनुक्रोश एव मधुमासः, निष्करुण एव निशानाथः, निर्घृण एव मलयानिलः, निरनुकम्प एव मन्मथः, यदेतस्याः बालि-कायाः बान्धवविरहितायाः विदेशस्थितायाः तपस्विन्याः कन्यकायाः दीर्घवैरं कुर्वन्तो जीवितहरणे प्रवर्तन्ते। तथा दुस्सहैश्च* [2]तैर्मन्मथविशिखैर्बाधितानां[2] सहस्रकृत्वः आरब्ध-निर्गमानां तस्याः [3]प्राणानामाश्वासनकारणेन तेन तेन* वचनोपन्यासेन कथं कथमपि निवारणं कुर्वन्तीभिरस्माभिरतिवाहितो दिवसः। अतः परं न शक्यमस्माकम्। तस्मात्[4]

१ K चलमणिचूर्णच्छुरणैः for चन्द्र etc. २ K °र्बाधितायाः स°. ३ K °श्वासका°.
४ M तत् for तस्मात्.

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7 **राजा**–(संकरुणम्) I)भअवं तिभुवण-महणिज्ज-सासण कुसुम-सरासण,
गहिअ-चलणमेअं कं वि [पि] पत्थेमि अत्थं
परुसअर-मुहेहिं मग्गणेहिं इमेहिं।
[1]किसल-मिउलमंगं [2]छिंद मा [3]सुंदरीए
णवर मह पहारं एव्व तेहिं पदेहि ॥५॥

विदूषकः–II)भो [4]वअस्स, उवट्ठिदे पाअस-भोअणम्मि किं तं इदं पलविअ कालं [5]खिवसि। गच्छम्ह तुरिअं तुहिण-जल-दीहिआ-परिसरं। अदिक्का-
8 मिआ अ [6]संझा।

राजा–(समन्तादवलोक्य) III)साहु दिट्ठं वअस्सेण। तह अ।
रत्तीअ णाह-विरहेण सुदूसहेणं
उत्तम्मिरीअ उडु-मोत्तिअ-चुण्ण-पुण्णा।
बाल-प्पवाल-सअणिज्ज-णिहा खु [6]संझा
[7]देहुम्हएण विअ सा मिउला मिलाइ ॥६॥

किं च।

राई-वासरएहिं आढत्ताअं दिढंकपालीअं।
कुंकुम-रसो व्व गलिओ संझा-राओ पओहरालग्गो ॥७॥

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1 K किसलअमि°. 2 K छिंदमाणा सुं°. 3 K °एणपरमअपहारं. 4 K भो वअस्स एव्वं गए कज्जे पुणो वि किं पलवसि: गच्छम्ह, but the reading of Kh is adopted. 5 Kh विवसि. 6 K संज्ञा. 7 K देहुम्मएण.

सा बाला यथा न मरिष्यति तथा उपायश्चिन्त्यतामिति। I) भगवन् त्रिभुवनमहनीयशासन कुसुमशरासन, गृहीतचरणमेकं[1] कमपि प्रार्थयाम्यर्थं, परुषतरमुखैर्मार्गणैरेभिः[2]। किसलयमृदुलमङ्गं छिन्धि मा[3] सुन्दर्याः, नवरं मम प्रहारमेव तैरपि* देहि ॥५॥ II) भो वयस्य, उपस्थिते पायसभोजने किं त्वमिदं प्रलप्य कालं क्षिपसि। गच्छावस्त्वरितं तुहिनजलदीर्घिकापरिसरम्। [4]अतिक्रान्ता च संध्या। III) साधु दृष्टं वयस्येन। तथा च। [5]रात्रौ नाथविरहेण सुदुस्सहेन [6]उत्तमनशीलायाः उडुमौक्तिकचूर्णपूर्णा। बालप्रवालशयनीयनिभा खलु संध्या देहोष्मणा[7] इव सा मृदुला म्लायति ॥ ६ ॥ किं च[8]। रात्रिवासराभ्यामारब्धायां दृढाङ्कपाल्याम्। कुङ्कुमरस इव गलितः संध्यारागः पयोधरालग्नः[9] ॥७॥

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१ K चरणमेकमपि. २ M °मुखैस्तादृशैः* शरैः. ३ K च्छिन्दमाना सुन्दर्याः. ४ M परि° for अति°. ५ K रात्र्या. ६ K °मनःशिलाचा, M उत्तमनशीलायाः मौक्तिक°. ७ K °ष्मणालसा मृ°. ८ K omits किं च. ९ K °घरे लग्नः.

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विदूषकः–I)भो वअस्स, पेक्ख ।

तेल्लोक्कस्स कराल-काल-फणिणा दट्ठस्स [1]णट्ठुम्हणो
[2]मुच्छंतस्स मुहुत्तएण अ पुणो मीलंत-[3]सूरच्छिणो ।
संझा-सोणिम-सोणिअं [4]पसरिअं अंगम्मि कालप्पहं
काओलं व तमिस्स-मंडणमिणं [5]णिप्फंदमप्फुंदए ॥८॥

राजा–II)वअस्स, सच्चं एव्व ।

कत्थूरी-पंक-दिण्णो णह-सिरि-वअणे भंगुरो पत्त-भंगो
वित्थारिल्लं वरिल्लं जलहर-पडली-[6]मेदुरं [7]मेइणीए ।
[8]ओलंबंतो पुरत्तो पिअ-विरह-दसा-दुक्ख-हेट्ठागआणं[9]
आसाणं वेणि-बंधो पसरइ णिबिडो एस कालंधआरो ॥९॥

विदूषकः–III)ता गच्छम्ह इमिणा फ़लिह-मणि-सउह-दाहिण-भाअ-बाल-बउलाराम-पेरंतेण तुहिण-जल-[11]दीहिआ-परिसरं । एण्हिं च गआ देवी भअवंतं [12]थलीसरं दट्ठुं ।

राजा–IV)वअस्स,[13]आदेसेहि तुहिण-जल-दीहिआ-परिसरस्स मग्गं ।

विदूषकः–V)भो वअस्स, इदो इदो एदु भवं । (उभौ परिक्रामतः ।)

राजा–(स्वगतम्) VI)अच्छेरं, अपुव्व-वल्लहा-दंसणत्थं पत्थिदस्स मे अपुव्वो परिवारो अपुव्वं वाहणं च । तह अ ।

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1 K णट्टुह्मणो. 2 K मुझन्तस्स. 3 K सूरम्भिणो. 4 K पसरअं. 5 K णिप्पन्दमफुन्दए. 6 K मेहुरं. 7 K मेमुणीए. 8 K लम्वन्तो पुरतो विआवि°. 9 K हेट्ठाणसाणं वेणीवन्धो पसरइ. 10 K कालन्धराओ. 11 K दीसिआ. 12 K थलीसरओट्टम्, but Kh °सरं दट्ठुम् । 13 K आदेहि.

I) भो वयस्य, पश्य[1]। त्रैलोक्यस्य करालकालफणिना दष्टस्य नष्टोष्मणः मूर्च्छतो मुहूर्तेन पुनर्मीलत्सूर्याक्षस्य। संध्याशोणिमशोणितं प्रसृतमङ्गे कालप्रभं, [2]काकोलमिव तमिस्रमण्डलमिदं* निष्पन्दमाक्रामति ॥ ८ ॥ II) वयस्य, [3]सत्यमेतत्* कस्तूरीपङ्कदत्तो[4] नभःश्रीवदने [5]चित्रकः* पत्रभङ्गः, विस्तारवान्निचोलः जलधरपटलीमेदुरो[6] मेदिन्याः। अवलम्बमानः पुरतः[7] प्रियविरहदशादुःखाधोगतानां[8], आशानां वेणीबन्धः प्रसरति निबिडः एष कालान्धकारः ॥ ९ ॥ III) तद् गच्छावः अनेन[9] स्फटिकमणिसौधदक्षिणभागबालबकुलारामपर्यन्तेन तुहिनजलदीर्घिकापरिसरम्। इदानीं च गता देवी भगवन्तं स्थलीश्वरं द्रष्टुम्। IV) वयस्य[10], आदेशय तुहिनजलदीर्घिकापरिसरस्य मार्गम्। V) भो वयस्य[11], इत इत ऐतु भवान्। VI) आश्चर्यम्, अपूर्ववल्लभादर्शनार्थं प्रस्थितस्य मे अपूर्वः परिवारः अपूर्वं

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१ M पश्य पश्य for पश्य. २ K कोकोकलमिव. ३ K सत्यमेतत्. ४ K पङ्को दत्तो, M पङ्कदत्तनभ°. ५ K चित्रभङ्गुरः for चित्रकः of M. ६ K °घरपटलं मेदुरं. ७ M पुरस्तात् प्रिय. ८ K दुःखाधोगताननां वेणीवन्धः, M दुःखाय आननानामाशानां. ९ K omits अनेन. १० M तदादेशय for वयस्य आदेशय ११ M omits भो वयस्य.

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सव्वेहिं इंदिएहिं सह चलइ मणं अग्गदो मग्ग-देसे
[1]वद्धासंगो अणंगो अणुसरइ [2]करासज्ज-कोदंड-दंडो
[3]वाहिज्जंतीअ तीए गहिअ-रअमणप्पेहि संकप्पएहिं
उक्कंठंदोलिआए पिअ-जण-[4]सविहे एस गच्छामि दाणिं ॥१०॥

विदूषकः–I)वअस्स, अदूरे दाणिं तुहिण-जल-दीहिआ

(नेपथ्ये)

कप्पूरेहिमलं तुसार-सलिलासारेहि सिंचेहि मा
दूरे कीरउ दूसहं सरसिअं घोरेण हारेण किं।
दाणिं [5]होहिइ देह-दाह-चउरो चंदो खु मज्झेणहं
ता [6]घेप्पंतु णिरंतराइ भिसिणी-पत्तादवत्ताइ मे ॥११॥

विदूषकः–(आकर्ण्य) II)भो वअस्स, किं गंडूसिअं सवणेहिं पीऊसं, ता दाणिं णअणाणं वि [पि] कुणउ सुहा-[7]कवल-ग्गहं।

3 राजा–III)मा [8]जंप, जं पुणो वि किंचि[9] सुणीअदि।

विदूषकः–IV)एसो तुण्हीओ म्हि।

(नेपथ्ये) किं करम्ह।

फेणाअंत-मुहा मुणाल-[10]लदिआ पत्ता मिलाणत्तणं
[11]सेज्जा-पल्लव-संचओ वि सहसा [12]संकोइदो दीसइ।

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1 K बन्धासङ्गो. 2 K करासंज्ञको°. 3 K वाहिज्जंकीअ. 4 K सविए एस. 5 K दोहिइ. 6 K घप्पंतु. 7 K कवल. 8 K जप्प. 9 K किं पि अ सुणी°. 10 K इदिआ for लदिआ. 11 K सेज्जो. 12 K सङ्कोइदं.

वाहनं च। तथा च। सर्वैरिन्द्रियैः सह चलति मनः अग्रतो मार्गदेशे, बद्धासंगः अनङ्गः अनुसरति करासक्तकोदण्डदण्डः*। उह्यमानया तया गृहीतरयमनल्पैः संकल्पैः, उत्कण्ठान्दोलिकया[1] प्रियजनसविधमेष गच्छामीदानीम् ॥ १० ॥ I) वयस्य[2], अदूरे इदानीं तुहिनजलदीर्घिका। (...) कर्पूरैरलं तुषारसलिलासारैः सिञ्च[3] मां, दूरे क्रियतां दुःसहं सरसिजं घोरेण हारेण किम्। इदानीं[4] भविष्यति देहदाहचतुरश्चन्द्रः खलु मध्येनभः, तस्माद्[5] गृह्यन्तां निरन्तराणि बिसिनीपत्रातपत्राणि मे ॥ ११ ॥ II) भो वयस्य, किं गण्डूषितं श्रवणाभ्यां पीयूषं, [6]तस्माद् इदानीं नयनयोरपि कुरु* सुधाकवलग्रहम्। III) मा जल्प, यत् पुनरपि किंचित्[7] श्रूयते। IV) एष तूष्णीकोऽस्मि। (...) किं कुर्मः। फेनायमानमुख्यः मृणाललतिकाः प्राप्ताः म्लानत्वं, शय्यापल्लवसंचयोऽपि सहसा संकोचितो

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१ K °न्दोलिकायां प्रिय°. २ M भो वयस्य. ३ K सिञ्चेथ मां. ४ K इदानीं तु भवि°. ५ M तद् for तस्माद्. ६ M lacuna. ७ K किमपि for किंचित् of M.

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लाजाइ व्व फुडंति मोत्तिअ-गणा देहस्स [1]दाहग्गिणा ।
एत्थाणत्थ-भरो इमाअ सरणं किं वा ण जाणिज्जए ॥१२॥

राजा–[I)]अअं अवसरो उवसप्पिदुं । (उभावुपसर्पतः ।)

विदूषकः[2]–[II)]किं सअल-भुवणेक्कणाहे महाराआहिराए धरणिअलं परिरक्खमाणे माणवेए किं सरणं ति चिंतीअदि ।

(ततः प्रविशति पल्लवशयनशायिनी नायिका शिशिरोपचारव्यापृते चन्दनिकाचन्द्रिके च ।)

नायिका–कप्पूरेहिमलं [III.11] इत्यादि पठति ।

चन्दनिकाचन्द्रिके–किं करम्ह [III. 12] इत्यादि पठतः ।

विदूषकः–[III)]पिअसहि, अब्भुट्ठाणेण संभावेहि भट्टारं ।

नायिका–[IV)][3]तह । (अवलोक्य स्वगतम्) हिअआदो णिग्गओ [4]लोअण-पहे ठिओ । (उत्थातुमिच्छति ।)

राजा–(हस्ते गृहीत्वा [5]सहोपविश्य) [V)] पिए चंदमुहि, मा करेहि तुह मार-दूमिअं तणुमिमं पुणो वि तं, तुज्झ एरिस-[6]दसावलोअणं मज्झ जुत्त-[7]मुवआराडंबरं ।

नायिका–(स्वगतम्) [VI)]अच्छरीअं, कहं एसो एक्को एव्व हिअआवहारणे पलआणल-जालंतरे मं भज्जिअ[8] संपअं सरीर-फंसे उण अमिअ-समुद्द-मज्झम्मि [9]मज्जावेइ ।

1 K दाहग्गिणो. 2 K puts this in the mouth of the king after (उभावुपसर्पतः), but Kh assigns it to Vidūṣaka. 3 K puts तह after the stage-direction. 4 K लोअणपगे ठिओ. 5 K उपविश्य for सहोप°. 6 K दसोवलोअणं. 7 K °मुपहारंडंवरम्. 8 K मज्जिअ. 9 K मज्झावेइ.

दृश्यते । लाजानीव स्फुटन्ति [1]मौक्तिकगणाः देहस्य दाहाग्निना, *अत्रानर्थपरोऽस्याः शरणं किं वा न ज्ञायते ॥ १२ ॥ I) अयमवसर उपसर्पितुम् । II) किं सकलभुवनैकनाथे महा-राजाधिराजे धरणीतलं परिरक्षति [2]मानवेदे किं शरणमिति चिन्त्यते । III) प्रियसखि, अभ्युत्थानेन संभावय *भर्तारम् । IV) तथा । (...) हृदयान्निर्गत्य* लोचनपथे स्थितः । V) प्रिये चन्द्रमुखि, मा कुरुत* [3]तव मारदूनां तनुमिमां पुनरपि त्वम्, तव ईदृशदशावलो-कनं मम युक्तमुपचारावडम्बरम्* । VI) आश्चर्यं, कथमेष एक एव हृदयावस्थाने* [4]प्रलया-नलज्वालान्तरे मां भर्जयित्वा सांप्रतं शरीरस्पर्शे पुनर् अमृतसमुद्रमध्ये मज्जयति ।

१ M मौक्ति a long lacuna upto °शोकानन्दकारिणा etc. on the next page. २ K मानवेते, M lacuna. ३ K omits तव. ४ K प्रलयान्तरज्वाला°.

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राजा—(स्पर्शसुखमभिनीय स्वगतम्)

I)मम वहइ विलोल-लोअणाए करअल-फंस-सुहा-रसेणमंगं।
णव-जलहर-तोअ-विंदु[1]-विंद-प्पसरण-तुट्ठ-कअंब-[2]लट्ठि-सोहं ॥१३॥

नायिका—II)सहि चंदणिए, किं वसंतं [3]अइक्कमिअ पत्तो गिम्हो जेण सिज्जंति गत्ताइं।

8 **चन्दनिका**—(सपरिहासम्) III)पिअसहि, णं कालोवगएण [4]समीवे वसंतेण राअहंस[5]-तिलएण असोआणंद-कारिणा [6]कंदप्प-मित्तेण णेणं चिअ दे अंगाइ सिज्जंति[7]। (नायिका लज्जां नाटयति।)

6 **राजा**—(सस्पृहम्) IV)हंहो हरिण-लंछण[8],
मा पुव्वद्दि-सिरे तिरोहिअ-[9]तणू चिट्ठेहि उट्ठेहि तं
अम्हाणं अणुगण्हिउं कुण खणं जोण्हा-पआसुग्गमं।
दाणिं[10] जेण पिआअ से पिअ-सहि-च्छेउत्ति-संसूअणे
[11]संलक्खिज्जउ णं विलक्ख-हसिअ-च्छाआ-वलक्खं मुहं ॥१४॥

(नेपथ्ये)

वैतालिक:—V)सुह-दाइणी होउ[12] देवस्स चंदुज्जोअ-लच्छी। अज्ज खु
एअं अंजण-पुंज-पंजर-[13]दरी-लीणं व लक्खिज्जए
तेल्लोक्कं ण खु जाव दाव किरणंकूरो [14]तुसारंसुणो।

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1 K विन्दुविन्दु°. 2 K यट्ठि for लट्ठि. 3 K अतिक्कमिअ. 4 K समीपे. 5 K राजअंस°. 6 K कदम्बमित्तेण. 7 K सिझन्ति. 8 K लंझण. 9 K °तआ for तणू. 10 K दाणीं. 11 K सल्लक्खि°. 12 K होइ. 13. K दरीणीलं व. 14 K मुसारंसुणो.

I) मम वहति विलोललोचनायाः, करतलस्पर्शसुधारसेन अङ्गम्। नवजलधरतोयबिन्दु-वृन्द–, प्रसरणतुष्टकदम्बयष्टिशोभाम् ॥ १३ ॥ II) सखि चन्दनिके, किं वसन्तमतिक्रम्य प्राप्तो ग्रीष्मः येन स्विद्यन्ति गात्राणि। III) प्रियसखि, ननु कालोपगतेन समीपे वसता राजहंसतिलकेन अशोकानन्दकारिणा कन्दर्पमित्रेणानेनैव ते [1]अङ्गानि स्विद्यन्ति। IV) हंहो हरिणलाञ्छन, मा पूर्वाद्रिशिरसि तिरोहिततनुस्तिष्ठ [2]उत्तिष्ठ त्वं, [3]अस्माननुग्र-हीतुं कुरु क्षणं [4]ज्योत्स्नाप्रकाशोद्गमम्। इदानीं येन [5]प्रियायाः [6]अस्याः प्रियसखीच्छेकोक्तिसंसूचने, [7]संलक्ष्यतामिदं विलक्षहसितच्छायावलक्षं मुखम् ॥ १४ ॥ V) सुखदायिनी भवतु देवस्य चन्द्रोद्द्योतलक्ष्मीः। अद्य खलु, [8]एतदञ्जनपुञ्जपञ्जरदरीलीनमिव लक्ष्यते,

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१ K गात्राणि for अङ्गानि. २ M उत्तिष्ठत for उत्तिष्ठ त्वं. ३ K अस्माकमनु°. ४ K °शोद्यमम्. ५ K प्रियायां. ६ M कस्याः for अस्याः. ७ M संलक्ष्यते इदं. ८ पञ्जरशालीन°.

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मुच्छं उज्झिअ [1]उट्ठिआहि कुमुअ-च्छाआहि पच्चुग्गओ
सिंगारग्गिम-पल्लवो उवगओ सिंगम्मि पुव्वद्दिणो ॥१५॥

अवि अ ।

कंदप्पोज्जल-कित्ति-कंदल-दला चंदोज्ज-जीआदुणो
राई-हास-लवा पुरंदर-दिसा-मल्ली-[2]पसूणुग्गमा ।
[3]उव्वेल्लंत-तमस्समुद्द-लहरी-लीणच्छ-फेण-च्छडा
पुव्वद्दिम्मि कमेण [4]मुद्ध-धवला वड्ढंति जोण्हंकुरा ॥१६॥

राजा—[1)]सअल-जण-कण्ण-उड-मअरंद-णीसंद-वाहिणा सुभासिअ-कीला-सुअ-पंजरेण मंजुकंठेण बंदिणा [5]उवसिलोइदा चंदुज्जोअलच्छी । संपअं पुण सरस्सई-चलण-सरसिअ-महु-सलिल-पूरिअ-हिअआलवाल-वड्ढंत-बाल- [6]पडिहा- [8] वल्ली-पल्लवाअंत-सुत्ति-रत्त-कंठस्स [7]महुरकंठस्सावसरो ।

(नेपथ्ये)

[8]विपंडुर-मुह-च्छई गहिअ-गब्भ-पुण्णोअरी
पुरंदर-दिसा खणं भविअ लोअणाणंदिणी ।
तदो पुण जणेइ णं हरिण-लंछणं णंदणं
अअं कुणइ तक्खणं अहिणहंकणं रिंखणं ॥१७॥

अवि अ ।

दिसा-चिउर-चूलिआ धवल-मालई-मालिआ
णिरंतर-विलंबिआ[9] णह-विआण-मुत्ता[10]-लआ ।

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1 K उट्ठिआइ. 2 K पसूणग्गमा. 3 K उव्वेलन्त. 4 K मुडुघ°. 5 K °सिलोलदा. 6 K प्रतिहा° for पडिहा. 7 K कण्ठंससावसारो. 8 K विपण्डर°. 9 K विलंखिआ. 10 K मुत्तालिआ.

त्रैलोक्यं न खलु यावत् तावत् किरणाङ्कुरस्तुषारांशोः । मूर्च्छामुज्झित्वा उत्थिताभिः कुमुदच्छायाभिः प्रत्युद्गतः, शृङ्गाराग्रिमपल्लवः उपगतः शृङ्गे पूर्वाद्रेः ॥ १५ ॥ अपि च । कन्दर्पोज्ज्वलकीर्तिकन्दलदलाः कुमुदजीवातवः, रात्रीहासलवाः [1]पुरन्दरदिशामल्लीप्रसूनोद्गमाः । उद्वेल्लत्तमस्समुद्रलहरीलीनाच्छफेनच्छटाः, पूर्वाद्रौ क्रमेण मुग्धधवलाः वर्धन्ते ज्योत्स्नाङ्कुराः ॥ १६ ॥ I) सकलजनकर्णपुटमकरन्दनिष्यन्दवाहिना सुभाषितक्रीडाशुकपञ्जरेण मञ्जुकण्ठेन बन्दिना उपश्लोकिता चन्द्रोद्द्योतलक्ष्मीः । सांप्रतं पुनः [2]सरस्वतीचरणसरसिजमधुसलिलपूरितहृदयालवालवर्धमानबालप्रतिभावल्लीपल्लवायमानसूक्तिरक्तकण्ठस्य मधुरकण्ठस्यावसरः । (...) विपाण्डुरमुखच्छविः [3]गृहीतगर्भपूर्णोदरी, पुरन्दरदिशा क्षणं भूत्वा लोचनानन्दिनी । ततो [4]पुनर्जनयति इमं हरिणलाञ्छनं नन्दनं, अयं

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१ M दिङ्मल्ली. २ K omits वर्धमानवाल. ३ M गरुक for गृहीत. ४ K पुनर्जयति.

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[1]पिवासिअ-चओरिआ-वअण-दुद्ध-धारा करा
गलंति रअणी-वहू-तिलअ-बिंदुणो इंदुणो ॥ १८ ॥

चन्दनिका–[I)]तह पअट्टा एव्व चंद-इरणा । तह अ ।
जा पुव्वद्दिस्स सिंगे कह वि पसरिआ तिण्ह-तिण्हाउलाणं
[2]चंचूणं पूरणेसुं पि ण चवल-चओराण पारेदि पुव्वं ।
एण्हि पत्थेहि मेज्जा परिलसइ मुणालंतरालेहि पेज्जा
हज्जा हत्थंजलीहिं भरिअ-तिहुवणा सा खु जोण्हा सु-सण्हा ॥ १९ ॥

नायिका–[II)]पिअसहि चंदिए, तुमं वि [पि] वण्णेहि [3]चंदिमा-उज्जोअं ।

चन्द्रिका–[III)]जह आणवेदि पिअसही ।
चंदादो किरणंकुरा पअलिआ चंडं चओर-च्छडा-
चंचू-संचअ-वेअ-खंडिअ-मुहा मुंडत्तणं पाविआ ।
[4]दीसंते धवलाअमाण-कुमुअ-च्छाआहि संवड्ढिआ
एण्हि [5]उल्लसिअद्द-पल्लव-सहस्सुव्वेल्लिअग्गा[6] इव ॥ २० ॥

राजा–[IV)]अहो अहमहमिआए पवुत्तो कइत्तण-कलहो ।

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1 K विपासिअ. 2 K वन्चूणं for चंचूणं. 3 K चन्दिमदुजाअम्. 4 K दीसन्दे. 5 K ओयुल्लसिअद्दवल्लव. 6 K °अङ्गा for °अग्गा.

करोति [1]तत्क्षणमभिनभोऽङ्गणं रिक्षणम् ॥ १७ ॥ अपि च । दिशाचिकुरचूलिका धवलमालतीमालिकाः, [2]निरन्तरविलम्बिता नभोवितानमुक्तालता । [3]पिपासितचकोरिकावदनदुग्धधाराः कराः, [4]गलन्ति [5]रजनीवधूतिलकबिन्दोः इन्दोः ॥ १८ ॥ I) तथा प्रवृत्ता एव चन्द्रकिरणाः । तथा च । या पूर्वाद्रेः शृङ्गे कथमपि [6]प्रसृता [7]तीक्ष्णतृष्णाकुलानां, [8]चञ्चूनां पूरणेषु अपि न चपलचकोराणां पारयति पूर्वम् । इदानीं प्रस्थैर्मेया परिलसति मृणालान्तरालैः पेया, हार्या हस्ताञ्जलिभिः [9]भरितत्रिभुवना सा खलु ज्योत्स्ना सुश्लक्ष्णा ॥ १९ ॥ II) प्रियसखि चन्द्रिके, त्वमपि वर्णय चन्द्रिकोद्द्योतम् । III) यथा आज्ञापयति प्रियसखी । चन्द्रात् किरणाङ्कुराः [10]प्रगलिताश्चण्डं चकोरच्छटा–, चञ्चूसंचयवेगखण्डितमुखाः खर्वत्वं* प्रापिताः । दृश्यन्ते धवलायमानकुमदच्छायाभिः [11]संवर्धिताः, इदानीमुल्लसितार्द्रपल्लवसहस्रोद्वेल्लिताग्रा इव ॥ २० ॥ IV) अहो अहमहमिकया [12]प्रवृत्तः [13]कवित्वकलहः ।

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१ K °मधिनभोऽङ्गणं. २ M विलुलिता for विलम्बिता. ३ K मुग्ध for दुग्ध. ४ K लसन्ति for गलन्ति of M. ५ KM तिलकविन्दोरिन्दोः. ६ K प्रस्मृता. ७ K तीक्ष्णंतीक्ष्णाकु°. ८ K वन्घूनां for चञ्चूनां. ९ M भृत for भरित. १० K प्रगलिताश्वस्यं M प्रचलिता°. ११ M संमेलिता. १२ M प्रवृत्ता. १३ M निपुणता for कलहः.

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विदूषकः–[I)]अहं वि [पि] मह कइत्तणं पअडीकरिस्सं। [1]सुणह मज्झ सुत्तिसोहग्गं। 3

चंदण-चच्चिअ-सव्व-दिसंतो चारु-चओर-सुहाइ कुणंतो।
दीह-पसारिअ-[2]दीहिइ-वुंदो दीसइ दिण्ण-रसो णव-चंदो ॥ २१ ॥

चन्द्रिका–[II)] [3]महाराअ, चंदुज्जोए पिअसहीए किदो सिलोओ।

राजा–[III)]चंदिए, वरिसेहि सवण-पीऊसं।

चन्द्रिका–[IV)]पिअसहि, किं [4]पढिस्सं। (नायिका लज्जते।) 3

चन्द्रिका–(पठति।)

[V)]वहइ कलंक-मिसेणं काल-भुअंगं ससी णिउच्छंगे।
किरणाली-णालेहिं किरइ कहं अण्णहा गरलं ॥ २२ ॥

राजा–[VI)]अहो संदब्भ-चाउरी रस-णीसंदो अ। पिए,

[5]आणणेण तुह णिज्जिओ ससी लोअणेण पुण [6]तज्जिओ मिओ।
ताण जुज्जइ दुवाण संगमो अग्गदो विचरणं अलज्जदा ॥२३॥

(चन्द्रं प्रति) हंहो हरिण-लंछण, तुमं खु इमाए णिअ-रूव-णिज्जिअलच्छीए कोमलच्छीए

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1 K सुहण मज्झ. 2 K दीहिवुन्दो. 3 K महाराअ (हिज्जो) चंदु°. 4 K पठिस्सम्. 5 K अणेण. 6 K निज्जओ.

I) अहमपि मम कवित्वं प्रकटीकरिष्ये। शृणुत मम सूक्तिसौभाग्यम्। चन्दनचर्चितसर्वदिगन्तः, चारुचकोरसुखानि कुर्वन्। दीर्घप्रसारितदीधितिवृन्दः, दृश्यते दत्तरसो नवचन्द्रः ॥ २१ ॥ II) महाराज, चन्द्रोद्द्योते प्रियसख्या कृतः श्लोकः। III) चन्द्रिके, [1]वर्षय श्रवणपीयूषम्। IV) प्रियसखि, किं [2]पठिष्यामि। V) वहति कलङ्कमिषेण कालभुजङ्गं शशी [3]निजोत्सङ्गे। किरणालीनालैः किरति कथमन्यथा गरलम् ॥ २२ ॥ VI) अहो संदर्भचातुरी रसनिष्यन्दश्च। प्रिये, [4]आननेन तव निर्जितः शशी, [5]लोचनेन पुनस्तर्जितो मृगः। तयोः युज्यतेद्वयोः संगमः, अग्रतोऽपि* [6]चरणमलज्जता॥२३॥ (...) हंहो

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१ M वर्ष श्रव°. २ M वक्ष्यामि for पठिष्यामि. ३ K निजकरोत्सङ्गे. ४ K अनेन for आननेन. ५ K लोचनेन मृगोऽपि तर्जितः, M लोचनेन च मृदो विनिर्जितः. ६ K तस्मात् न for तयोः. ७ K °लज्जताम्।

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चुंबंतो [1]बिबएणं रमसि बिस-लआ-पंडुरं गंड-रेहं
[2]दिण्णाणंदो कुणंतो विहरसि सिहिणे तक्खणं [3]अंकपालिं।
आलोलेहिं करेहिं कुणसि अ [4]रसणा-फंसणं संस णं मे
किं णं [5]पुव्वं खु पुण्णं किदमहह तुए जेणमेमेअ होमि ॥२४॥

(नेपथ्ये कलकलः, सर्वे ससंभ्रममाकर्णयन्ति।)

विदूषकः—[I)]होदि चंदणिए, जाण को एसो कलकलो त्ति।

चन्दनिका—(उत्थायावलोक्य ससंभ्रमम्)[II)] एसा खु देवी थलीसरं दट्ठूण इदो एव्व आअच्छदि त्ति से अंतेउर-चारिणो कुज्ज-किराअ-[6]वरिसवर-वामण-पुरस्सरस्स परिवार-जणस्स एसो कलकलो। ता जह देवीए ण [7]जाणिज्जइ एसो वुत्तंतो तह करेउ महाराओ। अम्हे वि अंतेउरं एव्व तुरिअं गमिस्सामो।

राजा—[III)]तह।

(इति सर्वे निष्क्रान्ताः।)

॥ इअ चंदलेहाअं तइअं जवणिअंतरं ॥

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1 K विम्बगेणं. 2 K दिण्णाणन्तो. 3 K अंकपालीम्. 4 K रअणाषंसणं. 5 K पुण्णं पुव्वं खु for किं णं etc. 6 K परिसवर. 7 K जाहिज्जए.

हरिणलाञ्छन, त्वं खल्वस्याः निजरूपनिर्जितलक्ष्म्याः [1]कोमलाक्ष्याः, [2]चुम्बन् बिम्बेन रमसे बिसलतापाण्डुरां [3]गण्डरेखां, दत्तानन्दः कुर्वन् [4]विहरसि [5]स्तने तत्क्षणमङ्कपालीम्। आलोलैः करैः करोषि च [6]रशनास्पर्शनं [7]शंस ननु मे, किं पूर्वं भूरि* [8]पुण्यं कृतमहह खलु* त्वया येन एवमेव भवामि ॥ २४॥ I) भवति चन्दनिके, जानीहि क एष कलकल इति। II) एषा खलु देवी स्थलीश्वरं दृष्ट्वा इत एवागच्छति*। तस्यान्तःपुरचारिणः कुब्जकिरातवर्षवरवामनपुरस्सरस्य [9]परिवारजनस्यैष कलकलः। [10]तस्मात् यथा देव्या न ज्ञायते एष वृत्तान्तः तथा करोतु महाराजः। वयमप्यन्तःपुरमेव त्वरितं [11]गमिष्यामः। III) तथा।

॥ इति चन्द्रलेखायां तृतीयं यवनिकान्तरम् ॥

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१ K omits कोमलाक्ष्याः. २ M चुम्ब वि°. ३ M गन्धरेखां. ४ M विसरसि. ५ M स्तनेन for स्तने. ६ K स्पर्शं for स्पर्शनं. ७ M शंसैनन्मे. ८ K किं पूर्वं पुण्यं कृत°. ९ M परिवारस्यैष. १० M तद् for तस्मात्. ११ K गमिष्यावः.

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[IV]

(ततः प्रविशत्यलंकृतो राजा विभवतश्च परिवारः प्रतीहार्यौ च ।)

राजा–(सानुशयं स्वगतम्)[I)] हंत, कहं वि [पि] संपादिए मुहुत्तं दआलुणा देव्वेण चिराभिलसिए चंपअ-दल-[2]कोमलंगीए खण-संणिहाणे इमिणा अविस्संभ-भअ-कारिणा दक्खिण्ण-हदएण वंचिदो म्हि । जदो

तुंगाणं सिहिणाण ताण खु [3]अमाअंताण वच्छ-त्थले
दूरे चिट्ठउ अंकपालि-कहणं फंसो वि णासादिओ ।
छेओत्तीसु[4] सहीए किं वि [पि] णमिअं मुद्धं मुहंभोरुहं
तं उण्णामिअ दक्खिअं वि [त्रि] ण मए का वा कहा चुंबणे ॥१॥

प्रतीहारी–(अन्यां प्रति)[II)5]मंजुभासिणि, एण्हि विसुवोसवे सअल-लोअ लोअणाणंद-पुण्णिमा-चंदं मही-[6]महिंदं माणवेदं पेक्खिअ संवच्छरं सुप्पभादं [7]करेहि । एसो खु महाराओ पदीव-मणि-दप्पण-साअकुंभ-पुण्णकुंभ-प्पहुदीहिं मंगलेहिं अलंकिदे महत्थाण-मंडवे

छत्तेणं णव-पुंडरीअ-रुइणा डिंडीरिआ-पंडुरे
पल्लंकम्मि पलित्त-भूसण-पहा-पिंगेहि अंगेहि अ ।

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1 K संपादए वि मुहुत्तदआ°. 2 K कोमलंगाए. 3 K अयमाअंताण. 4 K च्छेओत्तोसु. 5 K often मञ्जुभाषिणि. 6 K महीन्दं. 7 K करेदि.

[संस्कृतच्छाया]

I) हन्त, कथमपि [1]संपादिते [2]मुहूर्तं दयालुना दैवेन चिराभिलषिते [3]चम्पकदलकोमलाङ्ग्याः क्षणसंनिधाने [4]अनेनाविस्रम्भभयकारिणा दाक्षिण्यहतकेन वञ्चितोऽस्मि । यतः, तुङ्गयोः स्तनयोस्तयोः खलु [5]अमातो वक्षःस्थले, दूरे तिष्ठत्वङ्कपालीकथनं स्पर्शोऽपि नासादितः। छेकोक्तिषु सख्याः किमपि नमितं मुग्धं मुखाम्भोरुहं, [6]तदुन्नमय्य दृष्टमपि न मया का वा कथा चुम्बने ॥ १ ॥ II) मञ्जुभाषिणि, इदानीं विषुवोत्सवे सकललोकलोचनानन्दपूर्णिमाचन्द्रं महीमहेन्द्रं [7]मानवेदं प्रेक्ष्य संवत्सरं सुप्रभातं [8]कुरु। एष खलु महाराजः प्रदीपमणिदर्पणशातकुम्भपूर्णकुम्भप्रभृतिभिः मङ्गलैरलंकृते महास्थानमण्टपे, [9]छत्रेण नवपुण्डरीकरुचिना [10]डिण्डीरिकापाण्डुरे, पर्यङ्के प्रदीप्तभूषणप्रभापिङ्गैः अङ्गैश्च ।

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१ K संभावितेऽपि मु°. २ KM मुहूर्तंदयालुना. ३ M °लाङ्ग्यास्तस्याः क्ष°. ४ K अमुना for अनेना. ५ K अयमात्मनि for अमातोः of M. ६ M तदुन्नाम्य. ७ K मानवेतं, M मानवेदं. ८ K कुरुते. ९ K च्छत्रे, M चित्रेण. १० M डिण्डीरापाण्डुरे.

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णिद्दंते [1]णव-भम्म-पंकअ-मुहाराओ अणंतासणे
छत्ताअंत-विसल्ल-मज्झम-फणे णाराअणो [2]व ट्ठिओ ॥२॥

मञ्जुभाषिणी–(सानन्दम्)I) [3]अव्वो सुप्पहाअं [4]इदं। अज्ज सुप्पहादं [5]संवच्छरं। (विलोक्य) अहो विसुवोसव-विसेसालंकिदस्स अत्थाणस्स सिरी। एत्थ हि

णीलंसु-[6]उल्लोअ-विलंबिआणं मुत्ता-लदाणं णिबिडंतराणं।
रेहंति माला णव-पाउसम्मि[7] जीमूअ-[8]लंबा इव वारि-धारा ॥३॥

कलभाषिणी–II)मंजुभासिणि पेक्ख।

पत्तेसुं कंचणेसुं इह कुह वि इमे पोमराआण पुंजा
एदे मुत्ताफलाणं पुण तह अ इमे इंदणीलोप्पलाणं।
संके बालादवाणं अवि गहिअ-रसं चंदिआणं तमाणं
संघा सेवेदुमेदं तिहुवण-सुहअं [9]आअदा णिव्विरोहं ॥४॥

मञ्जुभाषिणी–III)कलभासिणि, इमं वि पेक्ख।

वीअंतीण वहूण कंकण-झणक्कारिल्ल-दो-वल्लरी-
मंदंदोलिअ-चामलाणिल-कला-विच्छोहिअग्गा[10] इमे।

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1 K णवसम्वुपङ्कअ. 2 K वि for व. 3 K अंवो. 4 K इहं. 5 K संव्वहरं. 6 K उल्लेअ°. 7 K पावुसंमी. 8 K लम्पालअवारि°. 9 K आअदाणं विरोहम्. 10 K विच्छोलिअंगा.

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[1]निद्रान्ते नवस्वर्णपङ्कजमुखारागः* अनन्तासने, च्छत्रायमाणविशालमध्यमफणे नारायण इव स्थितः ॥ २ ॥ I) [2]अव्वो सुप्रभातमिदम्। अद्य सुप्रभातं संवत्सरम्। (...) अहो विषुवोत्सवविशेषालंकृतस्यास्थानस्य श्रीः। अत्र हि, [3]नीलांशुकोल्लोचविलम्बितानां, मुक्तालतानां निबिडान्तराणाम्। राजन्ति माला नवप्रावृषि, [4]जीमूतलम्बा इव वारिधाराः ॥३॥ II) मञ्जुभाषिणि [5]प्रेक्ष। पात्रेषु काञ्चनेषु इह [6]क्वापि इमे पद्मरागाणां पुञ्जाः, एते मुक्ताफलानां पुनः तथा चेमे [7]इन्द्रनीलोपलानाम्। शङ्के बालातपानां अपि गृहीतरसं चन्द्रिकाणां तमसां, संघाः सेवितुमेतत् त्रिभुवनशरणं* [8]आगता निर्विरोधम् ॥४॥ III) कलभाषिणि, [9]इदमपि पश्य। वीजयन्तीनां वधूनां [10]कङ्कणझणत्कारवद्दोर्वल्लरी-, मन्दान्दोलितचामरा-

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१ M निद्रान्तेन प्रसन्नचारुवदनाम्भोजः* अनन्तासने. २ K अम्वो, M अहो. ३ K नीलांशुकालोल वि°. ४ K लम्बालकवारिधाराः. ५ M omits प्रेक्ष. ६ K क्वासि इमे च पद्म°, M क्वचित् for क्वापि. ७ K °नीलोत्पलानाम्. ८ K आहतनितिनिरोधः ९ M त्वमपि for इदमपि. १० K °झणत्कारट्टदावल्लरी, M कङ्कणक्वणत्कार°.

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दीवा दीह-सिहा महिंद-पइणो अत्थाण-रित्थाण से
सामग्गीएँ सिलाहणं खु परिदो रेहंति[1] दंता विअ ॥५॥
([2]नेपथ्ये)

सोत्थि, जअ जअ महाराअ परम-माहेसर सिरि-माणवेअ, सुहं देउ पहाद-वेला महाराअस्स। अज्ज हि

[3]आआसे पंचसाइं परिणमिअ-पलंडु-[4]च्छडा-पंडुराइं
ताराइं चंचलीआ कुमुअ-महु-सुहा-पाण-मत्ता पसुत्ता।
जाओ णीसास-[5]कण्हाविअ-मुउर-समो मंदिमो चंदिआए
पुव्वासासोअ-साहा [लहइ] कुसुमिआ पाअ-संगं उसाए ॥६॥

कलभाषिणी–I) महाराअ, संणिवडिआ अ सअला चउस्सिंधु-रसणा-बंध-बंधुराअं वसुंधराअं राआणों, उवट्ठिदा अ दुवारुद्देसं, महाराअस्स पसादं पडिपालंता चिट्ठंति[6]।

राजा–II) कलभासिणि, तेण [7]खु पवेसिज्जउ।

मञ्जुभाषिणी–III) एसो पुढमं [8]उवागओ वच्छोम-णाहो।
जहिं किल सरस्सई लसइ साहु-[9]रीदिं गआ
जहिं कुणइ अप्पणो भुवणमेक्क-रज्जं सरो।

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1 K रेहङ्क्दिंता. 2 K नैपथ्ये. 3 K आएसेप्पञ्च°. 4 K च्छटापाण्डुराइं. 5 K काणाविअमुउरतमो. 6 K चिट्ठदि. 7 K हि for खु given by Kh. 8 K उपागओ. 9. K रीदी for रीदिं.

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[1]निलकलाविक्षोभिताग्रा इमे। दीपाः दीर्घशिखा महीन्द्रपतेः [2]आस्थानदीनामस्याः*, सामग्र्याः श्लाघनं खलु परितो राजन्ति ददत इव ॥५॥ (...) स्वस्ति, जय जय महाराज परम-माहेश्वर [3]श्रीमानवेद, सुखं ददातु प्रभातवेला महाराजस्य। अद्य खलु*, आकाशे पञ्चषाणि [4]परिणतपलाण्डुच्छटापाण्डुराणि, ताराणि चञ्चलीकाः कुमुदमधुसुधापानमत्ताः प्रसुप्ताः। जातः निःश्वासकृष्णितमुकुरसमः मन्दिमा चन्द्रिकायाः, पूर्वाशाशोकशाखा [5]लभते कुसुमिता पादसंगं उषायाः ॥६॥ I) महाराज, संनिपतिताश्च सकलाश्चतुस्सिन्धुरशना-बन्धबन्धुरायां वसुंधरायां राजानः, उपस्थिताश्च [6]द्वारोद्देशं, महाराजस्य प्रसादं प्रतिपालयन्तस्तिष्ठन्ति। II) कलभाषिणि, तेन खलु प्रवेश्यन्ताम्*। III) एष प्रथममुपागतो वैदर्भनाथः। यस्मिन् किल सरस्वती लसति साधुरीतिं गता, यस्मिन् करोति आत्मनो

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१ K °क्षोभिताङ्गा इमे. २ M आस्थानन्धीनाम°. ३ K °मानवेत. ४ M परिणमन्ति for परिणत. ५ K omits लभते, M शाखालुब्धा lacuna पाद°. ६ M द्वारोद्देशे.

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जहिं च पुढमो रसो जअइ दे पसादेण णं
अअं अवइ [1]मेइणी-जुवइ-मंडणं कुंडिणं ॥७॥

एसो अ गंभीर-महुरेहिं चरण-संचरणेहिं उवगमिअ,
अच्छोलंबंत-चूडा-मउडअ-घडमाणेक्क[2]माणिक्क-छाआ-
रिंछोलीहिं[3] घणाहिं तुह [4]उवरि गुरुं उव्वमंतो व राअं।
विच्छोहिज्जंत[5]-हार-च्छइ-कुल-धवलाअंत-सच्छोह-वच्छो
[6]वेदब्भाणं अहीसो पणमइ णिहुअं तुज्झ [7]पावीढ-मूले ॥८॥

कलभाषिणी–[1)]एसो खु [8]उज्जअणी-वल्लहो। अअं खु
[9]हेट्ठिल्लाअंत-सग्गाण खु सइ वि महाकाल-चूलेंदु-लेहा-
जोण्हाहिं अत्त-कित्तीहि वि तह धवलाअंत-रच्छा-मुहाणं।
[10]सिप्पा-वादंकुराचुंबिअ-सुरअ-किलम्मंत-रामाणणाणं
एदाणं सासणेणं तुह णवर अवंतीण रक्खं करेदि ॥९॥

एसो अ
[11]आरद्ध-पाअ-णमणो सवणोव्वलंत[12]-
कण्णेउरं तुह पुरो णह-दप्पणम्मि।
ओलोइऊण गलिअं जह-ठाणमेअ
ठावेइ संपइ करेदि अ दे पणामं ॥१०॥

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1 K मेइणिजुवइ°. 2 K घटमाणेक्क°. 3 K रिच्छोलीहिं. 4 K उपरि. 5 K विच्छोलिज्जन्त°. 6 Kh वच्छोभाणं for वेदब्भाणं. 7 K पावीड. 8 K उज्झअणी°. 9 K हेट्ठीणाअंत, but Kh हेट्ठील्ला°. 10 K सुधापादंकुरा°. 11 K आरण्डपाअ. 12 K °णोवलन्त.

भुवनमेकराज्यं [1]स्मरः। यस्मिंश्च प्रथमो रसो जयति ते [2]प्रसादेन ननु, अयमवति मेदिनी-युवतिमण्डनं कुण्डिनम् ॥७॥ एष च गम्भीरमधुरैश्चरणसंचरणैरुपगम्य, अच्छावलम्बमानचूडामकुटकघटमानैकमाणिक्यच्छाया-, [3]श्रेणिभिः घनाभिः तव उपरि गुरुमुद्वमन्निव रागम्। विक्षोभ्यमाणहारच्छविबहुधवलायमानसच्छोभवक्षाः*, वैदर्भाणामधीशः प्रणमति निभृतं तव पादपीठमूले ॥८॥ I) [4]एष खलूज्जयिनीवल्लभः। अयं खलु, अधोभवत्स्वर्गाणां खलु सदापि महाकालचूडेन्दुलेखा-, ज्योत्स्नाभिरात्मकीर्तिभिरपि तथा [5]धवलायमान-रथ्यामुखानाम्। [6]सिप्रावाताङ्कुराचुम्बितसुरतक्लाम्यद्रामाननानां, एतेषां शासनेन तव [7]नवरमवन्तीनां रक्षां करोति ॥ ९ ॥ एष च, आरब्धपादनमनः श्रवणोपरिभवत्*, कर्णपूरं तव पुरो [8]नखदर्पणे। अवलोक्य गलितं यथास्थानमेतं, स्थापयति संप्रति करोति च ते

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१ K सुरश्च for स्मरः. २ K प्रसादेन ननु (तद्), M प्रसादेन तदपतिमेदिनी°. ३ M रिञ्छोलीभिः for श्रेणिभिः. ४ उज्जयिनीवल्लभोऽयं खलु for एष etc. खलु. ५ M रथ्यामुखां. ६ KM सृप्रा. ७ K नपरम° lacuna रमवन्तीनां. ८ K °दर्पणेषु.

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मञ्जुभाषिणी–I)एसो रिवु-मंडल-खंडण-प्पअंडो पंडो, कहमस्स सुह-अत्तणं वण्णिदव्वं ।

लोवामुद्दा-सहाओ स हि मुणि-पवरो अत्थि से[1] सोत्थिवाई
मंदेहिं मारुएहिं कुणइ अ मलओ चामल-ग्गाहि-[2]लीलं ।
कोसो [3]सा तंबपण्णी मणि-गण-जणणी किं [4]व एहिं बहूहिं
णूणं अंसंस-मत्तेण व्वि ण खु सरिसा अस्स भूवाल-लोआ ॥११॥

तारिसो वि[5] एसो

चूलंत-सत्त-णव-मोत्तिअ-सार-जाल-
घोलंत-[6]दीहिइ-मिसेण पलित्त-रूवं ।
किंत्तिं णिअं सवदि[7] पाहुडिऊण तुज्झ
पाअंबुअं पणमए मणलूर-णाहो ॥१२॥

कलभाषिणी–II)एसो महिला-बाल-णह-लेहा-फालिज्जंत[8]-बहल-कप्पूर-खंड-पंडुर-जस-मंडल-दिण्ण-त्तेल्लोक्क-सअलंगिअ-धवल-दुऊल-णिओलो चोलो ।

जो 8

आलोलिज्जंत-णिच्च-कदु-दहण-सिहुद्दाम-धूम-[9]च्छडाहिं
घोलंतीहिं कुणंते मिअ-मअ-मअअं पत्त-भंगं दिसाणं ।

1 K सो for से. 2 K °लीलाम्. 3 K सोत्तम्ब° for सा तंब°. 4 K किं वयेहिं. 5 K विसेसो for वि एसो. 6 K दीहिहिं. 7 K सपदि. 8 K पालिज्जन्त. 9 K °च्छटाहिं.

[1]प्रणामम् ॥ १० ॥ I) एष रिपुमण्डलखण्डनप्रचण्डः पाण्ड्यः, कथमस्य तु सुभगत्वं वर्णयितव्यम्। लोपामुद्रासहायः स हि [2]मुनिप्रवरः अस्ति अस्य स्वस्तिवादी, मन्दैः [3]मारुतैः करोति च मलयः चामरग्राहिलीलाम्। कोशः सा ताम्रपर्णी मणिगणजननी किंवा एभिः [4]बहुभिः, नूनमंशांशमात्रेणापि न खलु [5]सदृशा अस्य भूपाललोकाः ॥ ११ ॥ तादृशोऽप्येषः, चूडान्तसक्तनवमौक्तिकसारजाल-, घूर्णमानदीधितिमिषेण प्रदीप्तरूपाम् कीर्तिं निजां सपदि प्राभृतीकृत्य तव, पादाम्बुजं प्रणमति [6]मणलूरनाथः ॥१२॥ II) एष [7]महिलाबालनख-[8]लेखापाटयमान[9]बहलकर्पूरखण्डपाण्डुरयशोमण्डलदत्तत्रैलोक्यसक[10]लाङ्गिकधवलदुकू[11]लनिचो-[12]लश्चोलः। यः, [13]आलोल्यमाननित्यक्रतुदहनशिखोद्दामधूमच्छटाभिः, घूर्णमानाभिः

१ K प्रमाणम्. २ K °प्रवरः अगस्त्योऽस्य. ३ K वातैः for मारुतैः. ४ K किं बहुभिरेभिः. ५ M सदृशः ...°लोकः. ६ K मणलूरुनाथः. ७ M साल for बाल. ८ K पात्यमान. ९ K a short lacuna after बहल. १० M सर्वाङ्गीण for सकलाङ्गिक. ११ M दुकूलं. १२ K निचुलश्चोलः. १३ K आलोक्यमानं.

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ओलंबंतग्ग-तंबोलअ-[1]दल-कसणाअंत-दिच्चक्कवाले[2]
चोले पालेइ हेला-विहुणिअ-णिवई[3] तुज्झ कारुण्णएणं ॥१३॥

सो एसो

माणिक्क-मोलि[4]-मणि-मोह-परोह-लेहा-
पुंज-च्छलेण जलिअं णिअअं पआवं ।
दंतो व्व तुज्झ चलणं सरणं जणाणं
णं ओणमेइ णरवाल-मणे खणेण ॥१४॥

मञ्जुभाषिणी–I)एसो पलित्त–पआव-पावअ-[5]ज्जाला-दिण्ण-दिसंगणा-कुंकुमंगराओ । जो खु

[6]जंपंतो बंधवाणं अभअमहिमअं मग्गणाणं कुणंतो
कंप्[9]तो दुट्ठ-लोअं [7]अवि सअल-[8]छइल्लाण पीदिं दिसंतो ।
लुंपंतो सत्तु-रामा-सिहिण-मलअअं पत्त-तुम्हाणुकंपं
चंपं संपण्ण-रिद्धिं णिअ-भुअ-सिहरे रक्खए [10]चुक्क-हीणं ॥१५॥

[11]पावीढअस्स सविहे पडिअस्स तस्स
सोहंत-सार-मणि-[12]पप्फुरिओ किरीडो ।
लंबेहि [13]पल्लव-णिहेहि करंचलेहिं
संवाहणं कुणइ दे पअ-पंकआणं ॥१६॥

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1 K दस for दल. 2 K दिक्चक्कवाले. 3 K रिवई for णिवई. 4 K मौलि°. 5 K ज्जाणादिण्ण. 6 K जप्पंतो. 7 K अपि. 8 K च्छलंलाण. 9 K लम्पन्तो. 10 K चुंखहीणम्. 11 K पावीडअस्स. 12 K फंफुरिओ. 13 K वण्णव but Kh पल्लव.

करोति मृगमदमयं पत्रभङ्गं दिशाम्। [1]अवलम्बमानाग्रताम्बूलकदल[2]कृष्णायमानदिक्चक्रवालान्, [3]चोलान् पालयति [4]हेलाविधूतनृपतिः तव कारुण्येन ॥ १३ ॥ स एषः, [5]माणिक्यमौलिमणिमयूखप्ररोहरेखा-, पुञ्जच्छलेन ज्वलितं निजकं प्रतापम्। ददिव तव चरणं शरणं जनानां, नन्ववनमति नरपालमणे क्षणेन ॥१४॥ I) एष प्रदीप्तप्रतापपावकज्वालादत्तदिगङ्गनाकुङ्कुमाङ्गरागोऽङ्गराजः। यः खलु, जल्पन् बान्धवानामभयमभिमतं मार्गणानां कुर्वन्, कम्पयन् दुष्टलोकमपि [6]सकलविदग्धानां प्रीतिं [7]दर्शयन्*। लुम्पन् शत्रुरामास्तनमलयजं प्राप्तयुष्मदनुकम्पां, चम्पां [8]संपन्नर्द्धि निजभुजशिखरे रक्षति प्रमादहीनम् ॥ १५॥ पादपीठस्य सविधे पतितस्य तस्य, शोभमानसारमणिप्रस्फुरितः [9]किरीटः। *लोलैः पल्लवनिभैः कराञ्चलैः, संवाहनं करोति ते पदपङ्कजयोः ॥ १६ ॥

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१ K आलम्बमानाग्र. २ M हरितायमान for कृष्णायमान. ३ K omits चोलान्. ४ K हेलाविधृतं. ५ M लेखा for रेखा. ६ K विदण्डानां. ७ M प्रीतिं दिश lacuna. ८ M संपन्नर्धिः. ९ M किरीटलम्बैः पल्लव°.

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कलभाषिणी–I)एसो सअल[1]-जण-वल्लहो मअह-वल्लहो। जो खु
लाहिल्लो रिवुणो सिरी-[2]करघरी-केस-ग्गहेसुं बला
[3]छाइल्लो पुर-सुंदरीणमुदिओ घेत्तूण[4] मुत्तिं सरो।
एक्कल्लो सअलम्मि भूमि-वलए वीराण धीराण वा
तक्किल्लो तुइ एस [5]पुप्फुणअरं [6]रक्खेइ सोक्खाअरं ॥१७॥

पुलोअदु महाराओ।

एसो पडंत-मउडंत-[7]समप्पिएहिं
मुत्ताहलेहि धवलेहि णिरंतरेहिं।
तारावरोहण-वहू-[8]णिबिडंकपालिं
कारेदि [9]पाद-णह-बिंब-णिसेसरं ते ॥१८॥

मञ्जुभाषिणी–II)एसो समर-मुह-मुहुत्त-[10]दिण्ण-पुण्णमंत-वल्लहंकपाली-[11]तूसिअच्छरा-चंचलच्छि-[12]कोण-लच्छी-रिंछोलि-विच्छुरण-सामलंगो कलिंगो।

एण्हि एदस्स [13]वीरुक्कर-सिरमणिणो कित्ति-जोण्हाहि ताहिं
थोराआरा चओरा ससहर-मणिणो णिच्च-णीसंदमंता[14]।
उव्वेल्ला सिंधु-वेला सइ कुमुअ-गणा होंति[15] [16]णिद्दा-दलिद्दा
थेरादो णट्ठ-लज्जा विहरइ हरिणा चंचलच्छी अ लच्छी ॥१९॥

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1 K सकल. 2 K करमरी. 3 K च्छालल्लो. 4 K घत्तूण मुत्ती. 5 K फुप्फ. 6 K रख्खाइ, but Kh रख्खेइ. 7 K समंपिओहिं. 8 K णिविडन्तपाली. 9 K पादणबीव, but Kh णहबिंह. 10 K दिण्णमन्तवल्लहंक°. 11 K तूसिञ्चि-अच्छरा. 12 K omits कोणलच्छी. 13 K वीरुंकरसिरमहिणो. 14 K णीसन्त-मन्ता. 15 K हान्ति, but Kh होन्ति. 16 K णिन्तादलिन्दा for णिद्दा etc.

I) एष सकलजनवल्लभो मगधवल्लभः। यः खलु, लाभवान् [1]रिपोः [2]श्रीवन्दिकचग्रहेषु* [3]बलात्, छायावान् मृगलोचनानामुदितः* गृहीत्वा मूर्तिं स्मरः। [4]एकाकी सकले भूमिवलये वीराणां धीराणां वा, तात्पर्यवान्* [5]त्वयि एष पुष्पनगरं रक्षति सौख्याकरम् ॥ १७॥ [6]प्रलोकयतु महाराजः। एष [7]पतन्मकुटान्तसमर्पितैः, मुक्ताफलैर्धवलैर्निरन्तरैः। तारावरोधनवधूनिबिडाङ्कपालीं, कारयति पादनखबिम्बनिशेश्वरं ते ॥ १८॥ II) एष समरमुखमुहूर्तदत्तपुण्यवद्वल्लभाङ्कपालीतोषिताप्सरश्चञ्चलाक्षिकोणलक्ष्मीश्रेणि[8] विच्छुरणश्यामलाङ्गः कलिङ्गः। इदानीमेतस्य वीरोत्करशिरोमणेः कीर्तिज्योत्स्नाभिस्ताभिः स्थूलाकाराश्चकोराः शशधरमणयः नित्यनिष्यन्दवन्तः। उद्वेलाः सिन्धुवेलाः सदा कुमुदगणाः भवन्ति निद्रादरिद्राः, [9]स्थविरात् नष्टलज्जा विहरति [10]हरिणा चञ्चलाक्षी च लक्ष्मीः ॥१९॥

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१ K भवो for रिपोः. २ M श्रीकेशग्रहणेषु. ३ K omits बलात्. ४ K एकः for एकाकी. ५ K त्व lacuna हृष्टनगरं. ६ M विलोकयतु. ७ K °मुकुलान्तः-समुत्थितैः. ८ M रिञ्छोळी for श्रेणि. ९ K ब्रह्मणः for स्थविरात्. १० K हरिणाः.

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एसो अ [1]तुज्झ करुणा-रस-लालसेण
चित्तेण चित्त-रअणं णव-[2]पाद-वीढं ।
ओल्लीकरेइ णइ-[3]घोलिर-मोलि-माला-
[4]णीसंदमाण-मअरंदअ-[5]सारणीहिं ॥२०॥

कलभाषिणी—[I)]अअं सअल-रिवु-कुल-विलासिणी-लोअ-कालमेघ-जल-[6]वरिस-पाउस-संणाहो कण्णाड-णाहो ।

[7]उच्छण्णे सत्तु-सेण्णे सवदि णिअ-घरे जस्स सोऊण णामं
चंडासि-च्छिण्ण-वीर-[8]त्तिअस-पअ-करं संगरं अंतरेणं ।
जुत्ताणं संभमेणं [9]पर-वरण-समारंभ-जंभालएणं
अंगालंकार-लच्छी किल [10]सलिल-लिवी होइ सग्गंगणाणं ॥२१॥
(सकौतुकं निर्वर्ण्य)
णक्खेसु तुज्झ सअलेसु फुडं इमस्स
[11]चूडामणीसु वि अ छोल्लण-णिम्मलेसुं ।
बिंबा दुवाण वि तुहाण बहुत्तणेण
सोहंति [12]जोग्गदर-ठाण-पडिट्ठिअंगा ॥२२॥

मञ्जुभाषिणी—
[II)]एसो णेपाल-पालो पणमइ चलणे तुज्झ कारुण्ण-लोलो

कलभाषिणी—
[III)][13]कंबोएसो वि एसो पणिवडइ सिहा-लीढ-[14]पावीढ-पासो ।

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1 K एसो तुझ. 2 K पादपीठम्. 3 K धूरइ for घोलिर. 4 K णिस्सन्द but Kh णीसन्द. 5 K धोरणीहिं, but Kh सारणीहिं. 6 K परिस°. 7 K उझंणे: 8 K त्तिसअपअ°. 9 K वरवरण°. 10 K सलदलिंवि होइ संगंगणाणम्. 11 K °मणिस्सुडिअच्छो°. 12 K जोग्गदठाण, but Kh जोग्गदर°. 13 K omits कंबो. 14 K पाविड्ढ.

एष च तव [1]करुणारसलालसेन, चित्तेन चित्ररत्नं नवपादपीठम्। आर्द्रीकरोति नतिघूर्णनशीलमौलिमाला-, निष्यन्दमानमकरन्दसारणीभिः ॥ २० ॥ I) अयं [2]सकलरिपुकुलविलासिनीलोककालमेघजलवर्षप्रावृट्संनाहः कर्णाटनाथः। उत्सन्ने शत्रुसैन्ये सपदि निजगृहे यस्य श्रुत्वा नाम, चण्डासिच्छिन्नवीरत्रिदशपदकरं सङ्गरमन्तरेण। युक्तानां संभ्रमेण परवरणसमारम्भजृम्भितेन, अङ्गालङ्कारलक्ष्मीः किल [3]सलिललिपिः भवति स्वर्गाङ्गनानाम् ॥ २१ ॥ (...) नखेषु तव सकलेषु [4]स्फुटमस्य, चूडामणिष्वपि [5]च [6]शोधनर्निर्मलेषु। बिम्बौ द्वयोरपि युवयोर्बहुत्वेन, शोभेते [7]योग्यतरस्थानप्रतिष्ठिताङ्गौ ॥ २२ ॥ II) एष नेपालपालः प्रणमति चरणौ तव कारुण्यलोलः, III) [8]काम्बोजेशोऽपि एष प्रणिपतति शिखालीढ-

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१ M कण for रस. २ M लोचन for लोक. ३ M सलिललविर्भवति. ४ K °ममुष्य for °मस्य. ५ K omits च. ६ K गोपन for शोधन. ७ M प्रतिष्ठिताङ्गेन. ८ K एष विशेषः प्रणिपतति शिखा एषः for काम्बोज etc.

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मञ्जुभाषिणी–

I)एसो अच्चेदि चूडामणि-किरण-पसूणेहि पंचाल-णाहो

कलभाषिणी–

II)एसो भूमिं पवण्णो विलसइ विहिआमित्त-दुक्खो तुरुक्खो ॥ २३ ॥

मञ्जुभाषिणी–

III)एसो चेदि-प्पवीरो

कलभाषिणी–

IV)अअमिह णिसढो

मञ्जुभाषिणी–

V)एस वाराणसीसो

कलभाषिणी–

VI)एसो सो पारसीओ

मञ्जुभाषिणी–

VII)अअमवि[1] महरट्ठेसरो

कलभाषिणी–

VIII)एस वंगो ।

मञ्जुभाषिणी–

IX)एसो मद्दाहिराओ

कलभाषिणी–

X)अअमिह महुरा-वल्लहो

मञ्जुभाषिणी–

XI)एस मच्छो

कलभाषिणी–

XII)एदे कस्सीर-कंची-दमिल-पइ-मुहा भूमिपाला णमंति ॥२४॥

1 K अअमपि.

पादपीठपार्श्वः। I) एषोऽर्चयति चूडामणिकिरणप्रसूनैः पाञ्चालनाथः, II) एष भूमिं प्रपन्नो विलसति विहितामित्रदुःखस्तुरुष्कः ॥ २३ ॥ III) एष चेदिप्रवीरः, IV) अयमिह निषधः, V) एष वाराणसीशः, VI) एष स पारसीकः VII) अयमपि महाराष्ट्रेश्वरः, VIII) एष वङ्गः, IX) एष मद्राधिराजः, X) अयमिह [1]मथुरावल्लभः, XI) एष मत्स्यः, XII) एते काश्मीरकाञ्चीद्रमिलपतिमुखा भूमिपाला नमन्ति ॥ २४ ॥

१ K मधुरा.

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मञ्जुभाषिणी–[I)]कलभासिणि, पेक्ख ।

गलतं-कणअंगदो गल-दलंत-हार-च्छडो
चलंत-मणि-कंकणो चलण-गुंजि-मंजीरओ ।
वलंत-मउडंतरो णरवईण दाणिं अअं
अहं-[1]पुढमिआ-कओ णमण-संभमो जिंभए ॥२५॥

कलभाषिणी–[II)]अहो णमणाणंतरं एव्व महाराएण जहोइदं संभाविआ जंभाअंत-णिब्भर-हरिस-वल्लरी-पल्लवाअंत-[2]धवल-हास-पंडुरिअ-गंड-रेहा-रेहंत-मुह-पुंडरीआ महाराअ-प्पसाद-लाह-किदत्था णिव-सत्था पत्थादुं एव्व आढत्ता ।

राजा–(स्वगतम्)[III)]अवि णाम पुणो वि भवे तिस्से हरिणंक- वअणाए दंसणं । (विचिन्त्य) किं णु हु [3]हिज्जो एव्व देवीए अंतेउरं [4]णाइदो वअस्सो विलंबइ ।

(ततः प्रविशति विदूषकः ।)

विदूषकः–(सरभसमुपसृत्य)[IV)]भो वअस्स, दिट्ठिआ वड्ढसि इमिणा विसुवूसवेण ।

राजा–(दीर्घं निःश्वस्य)

[V)]दहंति मलआणिला [5]परितवंति मं कोइला
अअं हरइ जीविअं [6]पहरणुम्मुहो वम्महो ।

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1 K पुठमिआ. 2 K डवल. 3 K इज्जो. 4 K णालदो. 5 K °तपन्ति. 6 K वहरणंमुहो.

I) कलभाषिणी, पश्य । गलत्कनकाङ्गदः [1]गलदलद्धारच्छटः, चलन्मणिकङ्कणः चरणगुञ्जिमञ्जीरकः । वलन्मकुटान्तरः [2]नरपतीनामिदानीमयं, [3]अहं-प्रथमिकाकृतः नमनसंभ्रमो जृम्भते ॥ २५ ॥ II) अहो नमनानन्तरमेव महाराजेन यथोचितं संभाविताः [4]जृम्भमाणनिर्भरहर्षवल्लरीपल्लवायमानधवलहासपाण्डुरितगण्डरेखाराजन्मुखपुण्डरीकाः [5]महाराजप्रसादलाभकृतार्थाः [6]नृपसार्थाः प्रस्थातुमेवारब्धाः । III) अपि नाम [7]पुनरपि भवेत् तस्या हरिणाङ्कवदनाया दर्शनम् । (...) किं नु [8]खलु ह्यः एव देव्या अन्तःपुरमानायितो* वयस्यो विलम्बते । IV) भो वयस्य, दिष्ट्या [9]वर्धसे [10]अनेन विषुवोत्सवेन । V) दहन्ति मलयानिलाः परितपन्ति मां कोकिलाः अयं हरति जीवितं प्रहरणोन्मुखो मन्मथः ।

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१ K गलगलहार°. २ K omits इदानीं. ३ K omits अहं. ४ M रेखाः राज°. ५ K omits महाराज. ६ M निवासार्थं for नृपसार्थाः. ७ K omits पुनरपि. ८ K खलु अन्तःपुर°. ९ M वर्धस्व for वर्धसे. १० K अमुना for अनेन of M.

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हहा कह वि सा खणं हिअअ-वल्लहा दुल्लहा
कहं णु पुण दिट्ठिआ भण वअस्स वड्ढामि हा ॥२६॥

कहेहि [1]दाव तग्गअं कं वि [पि] वुत्तंतं ।

विदूषकः—I)भो वअस्स, सा किल देवीए अंतेउर-गब्भ-घरअम्मि कणअ-सिखलेहिं बंधिअ ठाविआ ।

राजा—II)अहो णिक्करुणत्तणं देवीए ।

विदूषकः—III)पुणो वि सुण देवीए णिक्करुणत्तणं ।

राजा—IV)कहेहि ।

विदूषकः—V)विहंगिआ[2] कुरंगिआ तरंगिआ सारंगिआ पदंगिआ अ पंच चामल-ग्गाहिणीओ पुव्व-[3]दुवारम्मि तिस्से रक्खं [4]कादुं ठाविआओ । मंदारिआ माअंदिआ मदअंतिआ अरविंदिआ सिंदूरिआ अ पंच संवाहण-कारिणीओ [5]दाहिण-दुवारम्मि णिओइदाओ । तमालिआ णत्तमालिआ[6] णोमालिआ तरलिआ कदलिआ अ पंच ण्हाणोवअरण-संपादिणीओ पच्छिम[7]-दुवारम्मि पेरिदाओ । कलहंसिआ कदलिआ[8] कमलिआ कदंबिआ कलपिंगिआ[9] अ पंच सेरंधीओ उत्तरदुवारम्मि पेसिदाओ । पत्तलेहा चित्तलेहा मअणलेहा विलासलेहा मअलेहा अ पंच तंबोल-दाइणीओ सरीर-रक्खाअं [10]संठाविआओ ।

1 K omits दाव given by Kh. 2 K विहिङ्गिआ. 3 K दुवारमितिस्सो. 4 K खादुं. 5 K दाहिणि for दाहिण. 6 K णत्ततमालिआ दन्तमालिआ णोमालिआ. 7 K पच्चिम. 8 K omits कदलिआ and adds कादम्बिआ after कदम्बिआ. 9 K कलपित्तिआ. 10 K सट्ठाविआओ.

[1]हहा कथमपि सा क्षणं हृदयवल्लभा दुर्लभा, कथं न पुनर्दिष्टचा भण वयस्य [2]वर्धे *तत् ॥ २६ ॥ [3]कथय तावत्तद्गतं कमपि वृत्तान्तम् । I) भो वयस्य, सा किल देव्याः अन्तःपुरगर्भगृहे कनकशृङ्खलाभिः बद्ध्वा स्थापिता । II) अहो निष्करुणत्वं देव्याः । III) पुनरपि शृणु देव्या निष्करुणत्वम् । IV) कथय । V) विहङ्गिका कुरङ्गिका तरङ्गिका सारङ्गिका पतङ्गिका च पञ्च चामरग्राहिण्यः पूर्वद्वारे तस्याः रक्षां कर्तुं स्थापिताः । मन्दारिका [4]माकन्दिका मदयन्तिका अरविन्दिका सिन्दूरिका च पञ्च संवाहनकारिण्यः दक्षिणद्वारे नियोजिताः । [5]तमालिका,[6]नक्तमालिका नवमालिका तरलिका [6]कदलिका च पञ्च स्नानोपकरणसंपादिन्यः पश्चिमद्वारे प्रेरिताः । [7]कलहंसिका कदलिका [8]कमलिका कदम्बिका कलपिङ्गिका च पञ्च सैरन्ध्यः उत्तरद्वारे प्रेषिताः । पत्रलेखा चित्रलेखा मदनलेखा विलासलेखा मद-

१ K हाहा. २ K वर्धमि तव. ३ K omits this remark. ४ K मकरनिका. ५ K तमालिका नक्ततमालिका नव°, M तमालिका नव°. ६ M कदलिका नक्तमालिका च. ७ K कलहंसिका कमलिनीका कद°. ८ M कमलिका कलविङ्गिका कादम्बिका च.

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राजा–I)कीस उण देवीए अअं संरंभो।

विदूषकः–II)भो वअस्स, जइ ण कोवं[1] करेसि ता कहेमि।

राजा–III)को एत्थ कोवावसरो।

विदूषकः–IV)सुणादु वअस्सो। एअं खु जाणिअं एव्व वअस्सस्स जं हिज्जो एव्व णिसीहिणीअं देवीए आणाइदो म्हि त्ति।

राजा–V)तं जाणिअं। पुणो कहेहि।

विदूषकः–VI)पुणो अंतेउरं गओ अहं अहिअं कंचणासण-दाणादिणा देवीए संभाविओ। तहिं आढत्ते सव्वाहिं पुर-सुंदरीहिं महंते अंतेउर-संगीअ-कोलाहले विरमिए तत्थ एव्व तमालिआए पत्थरिए पट्ट-[2]पल्लंक-अले गब्भ-घरए अ पब्भारे वल्लही-मुहम्मि जहिच्छं [3]पासुत्तो म्हि।

राजा–VII)तदो तदो।

विदूषकः–VIII)तदो मए सिविणए पलविअं किल।

राजा–IX)किं पलविअं।

विदूषकः–X)तुहिण-दीहिआ-परिसर-वुत्तंतो।

राजा–XI)अहो पमादो। (विचिन्त्य) पुणो वि गहिओ एव्व रोसराहुणा देवीए हिअअ-चंदो। तदो एव्व एसो संरंभो।

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1 K कोपं for कोवं. 2 K पट्टवल्लंकसले. 3 K पसुत्तो, but Kh पासुत्तो.

लेखा च पञ्च ताम्बूलदायिन्यः शरीररक्षायां संस्थापिताः। I) [1]कस्मात् पुनर्देव्या अयं संरम्भः। II) भो वयस्य, यदि न कोपं करोषि तत्कथयामि। III) कोऽत्र कोपावसरः। IV) शृणोतु वयस्यः। एतत् खलु ज्ञातमेव वयस्यस्य यत् ह्यः एव निशीथिन्यां देव्या [2]आनायितोऽस्मीति। V) तत् ज्ञातम्। पुनः कथय। VI) पुनरन्तःपुरं गतोऽहमधिकं काञ्चनासनदानादिना देव्या संभावितः। तस्मिन् आरब्धे सर्वाभिः पुरसुन्दरीभिः महत्यन्तःपुरसंगीतकोलाहले विरमिते तत्रैव [3]तमालिकया [4]प्रस्तृते पट्टपर्यङ्कतले गर्भगृहे च [5]प्राग्भारे वलभीमुखे [6]यथेच्छं प्रसुप्तोऽस्मि। VII) ततस्ततः। VIII) ततो मया स्वप्ने प्रलपितं किल। IX) किं प्रलपितम्। X) [7]तुहिनदीर्घिकापरिसरवृत्तान्तः। XI) अहो प्रमादः। (...) पुनरपि गृहीत एव रोषराहुणा देव्याः हृदयचन्द्रः। तत एवैष संरम्भः।

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१ M वयस्य कस्मात्. २ K आज्ञापितो for आनायितो. ३ M adds सबहुमानं before प्रस्तृते. ४ K omits प्रस्तृते पट्टपर्यङ्कतले. ५ K प्राग्द्वारे, M प्राग्भारवलभीमुखे. ६ K यथेष्टं प्र°. ७ M तुहिनजलदी°.

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विदूषकः—[I)]भो वअस्स, मा उत्तम्म। संपअं अम्हाणं अणुऊलदेवत्तणेण देवीए ण [1]कोंवावसरो।

राजा—[II)]वअस्स, कीस उण तं।

विदूषकः—[III)]दूसहेण दुक्खावेएण पराअत्त-चित्ता खु देवी।

राजा—(ससंभ्रमम्)[IV)]कहं [2]कहं देवीए [3]दुक्खोवणिवाओ।

विदूषकः—[V)]अज्ज खु [4]विसुवूसवे तुमं [5]पणमिऊण देवीए माउसिआ-वइणो अंगेसरस्स चंदवम्मणो पुत्तो कुमार-चंदकेदू अंतेउरं पविट्ठो।

राजा—[VI)]सिग्घं कहेहि।

विदूषकः—[VII)][6]तदो देवीए जहोइदं संभाविओ पुच्छिदो अत्तणो परि-अणस्स अ कुसलं।

राजा—[VIII)]तदो तदो।

विदूषकः—[IX)]तदो देण चंदकेदुणा[7] देवीए अप्प-[8]माउसिआ-पूआए चंद-लेहा-णामहेआए कुसलं पुच्छिदेण भणिअं। जह। सा खु चंदलेहा चंद-लेहा-मणहरंगी सअल-कण्णआ-[9]कुल-तिलअ-भूदा मे वच्छा तत्थ चंपा-णअरीअं [10]कदाइ कीला-रसिआ अण्णाहिं अणुरूवाहिं कुमारीहिं सह बालुज्जाणं गआ ण [11]दिट्ठा, ण जाणामो कस्सिं गआ केण वा णीद त्ति। सा अम्हेहिं एसा खु

1 K कोपावसरो. 2 K has only one कहं. 3 K दुःखावणिवाओ. 4 K विसुसूसवे. 5 K पणिमिऊण. 6 K omits तदो given by Kh. 7 K °केतुणा. 8 K मालसीआ. 9 K जण for कुल. 10 K कदाणि. 11 K दिण्णे, but Kh दिट्ठा.

I) भो वयस्य, मा उत्ताम्य। सांप्रतमस्माकमनुकूलदैवत्वेन देव्याः न कोपावसरः। II) वयस्य कस्मात् पुनः [1]तत्। III) [2]दुःसहेन दुःखावेगेन परायत्तचित्ता [3]खलु देवी। IV) कथं [4]कथं देव्या [5]दुःखोपनिपातः। V) अद्य खलु विषुवोत्सवे त्वां प्रणम्य देव्याः मातृष्वसृपतेः अङ्गेश्वरस्य चन्द्रवर्मणः पुत्रः [6]कुमारचन्द्रकेतुः अन्तःपुरं प्रविष्टः। VI) शीघ्रं कथय। VII) [7]ततो देव्या यथोचितं संभावितः पृष्टश्चात्मनः परिजनस्य च कुशलम्। VIII) ततस्ततः। IX) ततस्तेन चन्द्रकेतुना देव्याः आत्ममातृष्वसृ*सुतायाः चन्द्रलेखानामधेयायाः कुशलं पृष्टेन भणितम्। यथा। [8]सा खलु चन्द्रलेखा चन्द्रलेखामनोहराङ्गी [9]सकलकन्य-काकुलतिलकभूता मे वत्सा तत्र चम्पानगर्यां कदाचित् क्रीडारसिका अन्याभिरनुरूपाभिः कुमारीभिः सह बालोद्यानं गता न दृष्टा, न *जानीमश्च कस्मिन् गता केन वा नीता इति। [10]सा चास्माभिः एषा खलु कुमारी निजपाणिग्राहिणः सप्तसमुद्रमुद्रितमहीतलैकनाथत्वं करि-

१ K omits तत्. २ M सुदुःसहेन. ३ M भवति for खलु. ४ K omits one कथं. ५ K दुःखावनिपातः. ६ M कुमारश्चन्द°. ७ K omits ततो. ८ K omits सा. ९ K reads जन for कुल. १० K तस्मादस्माभिः for सा etc.

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कुमारी णिअ-पाणिग्गाहिणो सत्त-समुद्द-मुद्दिअ[1]- महिअलेक्क-णाहत्तणं करि-
48 स्सिदि त्ति लक्खणवेदिणो जणादो जाणिअ महाराअस्स वअणेण दिण्ण त्ति ।

राजा—(ससंभ्रमं खड्गमादाय)

I)मोत्तूणं[2] जो खु संकं [3]हरिअ कुमरिअं मज्झ[4] दिण्णं णिवालो
बालो भू-लोअ-गोले णिवसइ [5]णिभिअं तस्स वेएणमेसो ।
सत्तूणं णिट्ठुरट्ठि-क्खुडण-चडचडाराव-वाआल-हारो
खग्गो रावेइ [6]णूणं रण-सिरि-चलणं सोणिआलत्तएहिं ॥२७॥

कलभासिणि, गच्छ । णिवारिज्जंतु णिवाला सव्वे, [7]पुच्छिज्जंतु अ केण चोरिआ सा कण्ण त्ति ।

8 **कलभाषिणी**—II)जं देवो आणवेदि । (इति निष्क्रान्ता ।)

विदूषकः—III)देवी [8]अ तं अवत्थं सोऊण हा [9]वहिणिए चंदलेहे कहिं गआ सि देहि पडिवअणं ति पलवंती अविरल-पडंतेहिं बाह-प्पवाहेहिं अंतेउरे
6 महण्णवं विरइऊण[10] वअस्सस्स णिवेदइउं[11] आअमिस्सिदि ।

(ततः प्रविशति मुदिता देवी तमालिका च)

देवी—(सबाष्पम्) IV)हा तवस्सिणि चंदलेहे, कहिं गआसि । पुव्वं वि
9 [पि] सा [12]बाला मंदभाइणीए मए ण दिट्ठा ।

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1 K मुद्दिअं. 2 K मेक्कातूणं for मोत्तूणं. 3 K सक्कुअरिअ. 4 K अज्झ. 5 K मूअन्तस्स वेओण°. 6 K नूणं. 7 K पुल्लिज्जन्तुए केणं. but Kh पुच्छि°. 8 K अन्तअपथ्य सो°. 9 K भहिणिए. 10 K विरलऊण. 11 K णिवेदअउं. 12 K omits बाला.

ष्यतीति लक्षणवेदिनो जनात् ज्ञात्वा महाराजस्य वचनेन दत्ता इति । I) मुक्त्वा यः खलु शङ्कां [1]हृत्वा कुमारिकां मम दत्तां नृपालः, बालो [2]भूलोकगोले निवसति निभृतं तस्य वेगेन एषः । शत्रूणां [3]निष्ठुरास्थित्रुटनचटचटाराववाचाटधारः, खड्गः [4]रञ्जयति नूनं [5]रणश्री-चरणं [6]शोणितालक्तकैः ॥ २७ ॥ कलभाषिणि, गच्छ । [7]निवार्यन्तां नृपालाः सर्वे, पृच्छयन्तां च केन चोरिता *कन्यका इति । II) यद् देव आज्ञापयति । III) देवी च तामवस्थां श्रुत्वा हा [8]भगिनिके चन्द्रलेखे कुत्र गतासि देहि प्रतिवचनम् इति [9]प्रलपन्ती अविरलपतद्भिः बाष्पप्रवाहैः [10]अन्तःपुरे महार्णवं विरचय्य वयस्यस्य निवेदयितुमागमिष्यति । IV) हा तपस्विनि चन्द्रलेखे, कुत्र गतासि । पूर्वमपि सा बाला

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१ K च्छित्त्वा (मम) for हृत्वा. २ K भूगोल° for भूलोक. ३ M वाचालधारः. ४ K रागयति, M राजयति. ५ K रणशिरःश्री°. ६ M लोहिता° for शोणिता° ७ M निवार्यताम्. ८ M भगिनि. ९ M विलपन्ती. १० M अन्तःपुरं.

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तमालिका–[I)]भट्टिणि, जाव एदे विसूसव-संगमिआ [1]णरवइ-लोआ [2]ण गच्छंति ताव गदुअ भट्टिणो [3]णिवेदम्ह ।

देवी–[II)]तह । (उभे परिक्रामतः ।)

तमालिका–[III)]भट्टिणि, एसो भट्टा । ता उवसप्पम्ह ।

देवी–(उपसृत्य)[IV)]जेदु अज्जउत्तो । अज्जउत्त, मज्झ [4]वहिणिआ चंदलेहा णाम कीला-णिमित्तं सह सहीहिं [5]लीलुज्जाणं गआ ण जाणीअदि केण णीद त्ति ।

(प्रविश्य कलभाषिणी)

कलभाषिणी–[V)]जेदु महाराओ । महाराअ, सव्वे वि णिवा महाराअ-पाआणं [6]सवंति अम्हेहिं ण [7]जाणिज्जइ त्ति ।

राजा[8]–(विचिन्त्य)[VI)]भअवदि चिंतामणि-[9]देवदा एव्व एत्थ सरणं । (अञ्जलिं बद्ध्वा) भअवदि चिंतामणि-देवदे, एसो अंजली । संणिहिं देहि । [10]उद्धर इमादो अणत्थादो[11] ।

(ततः प्रविशत्यपटीक्षेपेण चिन्तामणिदेवता ।)

चिन्तामणिदेवता–[VII)]अलं संभमेण । मए णीदा एत्थ [12]एव्वाणीदा । एसा अ सा । (इति नायिकां दर्शयति ।)

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1 K णरपइ. 2 K णाअच्छंति. 3 K णिवेदह्मि. 4 K भहिणीआ. 5 K इलज्जाणं. 6 K सव्वन्ति. 7 K जाहिज्जइ. 8 K puts this speech in the mouth of Kalabhāṣinī in continuation, but Kh assigns it to the king. 9 K देवता. 10 K उड्डर, but Kh omits it. 11 K has a stage direction: (इति निमीलितलोचना तिष्ठति), but it is not given by Kh. 12 K एव्वणीदा

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[1]मन्दभागिन्या मया न दृष्टा। I) भट्टिनि, यावदेते विषुवोत्सवसंगता नरपतिलोका न गच्छन्ति तावद् गत्वा [2]भर्तुर्निवेदयावहे। II) तथा। III) [3]भट्टिनि, एष भर्ता। तदुपसर्पावः । IV) जयत्वार्यपुत्रः। आर्यपुत्र, मम भगिनी चन्द्रलेखा नाम क्रीडानिमित्तं सह सखीभिः लीलोद्यानं गता न ज्ञायते केन नीतेति। V) जयतु महाराजः। महाराज, सर्वेऽपि नृपा [4]महाराजपादान् शपन्ति अस्माभिर्न ज्ञायते इति। VI) भगवती चिन्तामणिदेवता एवात्र शरणम्। (...) [5]भगवति चिन्तामणिदेवते, एषोऽञ्जलिः। संनिधिं देहि । उद्धर [6]अस्माद् अनर्थात् । VII) अलं संभ्रमेण। मया नीता

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१ K मन्दभाग्यया मया. २ M °निवेदयामः, ३ K भर्तृदारिके for भट्टिनि. ४ K °पादात् शान्तिरस्मा°. ५ M भगवति चिन्तामणिदेवदत्ते पात्ररत्नम् । ६ K माममुष्माद् for अस्माद्.

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(सर्वे ससंभ्रममवलोकयन्ति।)

27 **देवी**–(सविस्मयमञ्जलिं वद्ध्वा)[I]अय्यउत्त, किं एअं।

राजा–[II]देवि[1],

[2]धम्मिल्लो इंदणीलं [3]फलिह-मरगअं लोअणं लोल-तारं
माणिक्कं ओंट्ठ-बिंबं णव-[4]डसण-गणे [5]संपओ मोत्तिआणं।
[6]सोआइं पोमराअं कर-चरण-अलं सव्वमंगं पवालं
ता मण्णे हंत चिंतामणि-[7]समहिकिदा देवदा [8]णूणमेसा ॥२८॥

ता पणमम्ह। (सर्वे प्रणमन्ति।)

चिन्तामणिदेवता–[III]उच्चिट्ठ।

(सर्वे उत्तिष्ठन्ति।)

देवी–(बद्धाञ्जलिः नायिकामवलोक्य सहर्षम्)[IV] भअवदि, णं एसा सा मह बहिणिआ चंदलेहा।

चिन्तामणिदेवता–[V]एसा सा।

देवी–[VI]वच्छे चंदलेहे, [9]आअच्छ आलिंगेहि मं।

(चन्द्रलेखा राजानं तिर्यक्पश्यन्ती [10]लज्जानतमुखी तिष्ठति।)

चिन्तामणिदेवता–[VII]वच्छे, गच्छ। तुह जेट्ठ-भइणी दुक्खं वट्टइ।

देवी–(बाहू प्रसार्य)[VIII]अदि-णिग्घिणे, एहि आलिंगेहि। (कण्ठे गृहीत्वा सहर्षम्) हंत, जीवंत-वच्छा मे माउसिआ। वच्छे चंदलेहे, सहसु मह अवराह-सव्वस्सं।

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1 K omits देवि, but Kh has it. 2 K धम्मल्लो. 3 K पुलिह for फलिह. 4 K सडण for डसण. 5 Kh सञ्चओ. 6 K सोमाइं. 7 K समकिदा. 8 K आणमेसा for णूण°. 9 K आयच्छ. 10 K लज्जानमित°.

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[1]अत्रैवानीता। एषा [2]च सा। I) आर्यपुत्र, किमेतत्। II) देवि, [3]धम्मिल्ल इन्द्रनीलं स्फटिकमरकतं लोचनं लोलतारं, माणिक्यं ओष्ठबिम्बं नवदशनगणः* संचयो* मौक्तिकानाम्। सौम्यं* [4]वा पद्मरागं करचरणतलं सर्वमङ्गं प्रवालं, तन्मन्ये हन्त चिन्तामणिसमधिकृता देवता नूनमेषा॥ २८॥ तत् [5]प्रणमामः। III) उत्तिष्ठ। IV) भगवति, नन्वेषा [6]सा मम भगिनी चन्द्रलेखा। V) एषा सा। VI) वत्से चन्द्रलेखे, आगच्छ आलिङ्ग माम्। VII) वत्से, [7]गच्छ। तव ज्येष्ठभगिनी दुःखं वर्तते। VIII) अतिनिर्घृणे, [8]एह्यालिङ्ग। (...) हन्त, जीवद्वत्सा मे मातृष्वसा। वत्से चन्द्रलेखे, सहस्व ममापराधसर्वस्वम्।

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१ M °नीता च. २ K omits च. ३ M धम्मल्ल. ४ M omits वा. ५ K प्रणमावः. ६ K सा (भगवती) चन्द्रलेखा. ७ K पश्य for गच्छ. ८ K आलिङ्ग मां for एह्यालिङ्ग.

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नायिका–(स्वगतम्)[I)]कहं अहं एव्वं सिणिद्धाए [1]जेट्ठ-भइणीए वि एत्तिअं कालं रोस-पत्तं किद म्हि मंद-भाइणी [2]देव्वेण।

चिन्तामणिदेवता–[II)]महाराअ-[3]महिसि, [4]सुणेसु दाणिं। एसा खु चंद-लेहा णिअ-पाणि-ग्गाहिणो सत्त-साअरालंकरणं [5]मेइणिं करे समप्पेइ। ता अणुमण्ण भट्टारं से पाणि-ग्गहणत्थं।

देवी–[III)]जं भअवदी आणवेदी। तमालिए गच्छ, अंतेउरादो चंदलेहोइदाइ अहिणवाहरणाइ उवणेहि।

तमालिका–[IV)]जं भट्टिणी आणवेदि। (इति निष्क्रान्ता।)

विदूषकः–(सहर्षम्)[V)]सुट्ठु संजाअं।

देवी–[VI)]कलभासिणि गच्छ, विसूसव-[6]समागआ अंगेसर-पमुहा राआणो [7]कहिज्जंतु विवाह-मंगल-दिअहे अदिवाहिअ गंतव्वं ति।

कलभाषिणी–[VII)]जं भट्टिणी आणवेदि। (इति निष्क्रान्ता।)

चिन्तामणिदेवता–[VIII)]ण केवलं इमे ण गच्छंति किंतु सत्त-दीव-वासिणो वि सव्वे संपअं एत्थ [8]संणिवडिहिंति।

राजा–[IX)]किं किं [9]ण फलइ भअवदीए पसादो।

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1 K जट्ठ for जेट्ठ. 2 K दव्वेण. 3 K महिसी. 4 Kh सुणादु. 5 K मेइणीं. 6 K समागआएओ अङ्ग°. 7 K कहिज्जतु. 8 K सण्णिपहन्ति. 9 K किं किं ण भणइ भअ°, Kh किं ण भलइ भअ°.

I) कथमहमेवं स्निग्धाया ज्येष्ठभगिन्याः अप्येतावन्तं कालं रोषपात्रं कृतास्मि [1]मन्दभागिनी दैवेन। II) [2]महाराजमहिषि, [3]शृणु इदानीम्। एषा खलु चन्द्रलेखा निजपाणिग्राहिणः सप्तसागरालंकारिणीं* मेदिनीं [4]करे समर्पयति। तस्मादनुमन्यस्व भर्त्तारमस्याः पाणिग्रहणार्थम्। III) यद् भगवत्याज्ञापयति। तमालिके गच्छ, अन्तःपुरात् चन्द्रलेखोचितानि [5]अभिनवाभरणानि [6]उपानय। IV) यद् भट्टिन्याज्ञापयति। V) [7]सुष्ठु संजातम्। VI) कलभाषिणि गच्छ, विषुवोत्सवसमागताः अङ्गेश्वरप्रमुखा राजानः कथ्यन्तां विवाहमङ्गलदिवसानतिवाह्य गन्तव्यमिति। VII) यद् भट्टिन्याज्ञापयति। VIII) न केवलं इमे [8]न गच्छन्ति [9]किंतु सप्तद्वीपवासिनोऽपि [10]सर्वे सांप्रतमत्र संनिपतिष्यन्ति। IX) किं किं [11]न

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१ K °भाग्या दैवेन. २ K महाराजमहिषी, M महाराज! महिषि! ३ K शृणोत्विदानीं. ४ K omits करे. ५ K आभरणानि for अभिनवाभरणानि. ६ K उपनय. ७ M सुष्ठु जातं. ८ KM omit न. ९ KM omit किंतु. १० M सर्वेऽत्र सां°. ११ K भणति for न फलति.

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(प्रविश्य तमालिका)

तमालिका–[I)]इमाइ आभरणाइ।

देवी–(आभरणान्यादाय चन्द्रलेखामलंकृत्य)[II)]अय्यउत्त, [1]परिघेप्पउ एसा मह [2]बहिणिआ चंदलेहा।

राजा–[III)]कस्स वा देवीए पसादो णाहिणंदणिज्जो।

देवी–[IV)]अय्यउत्त, जह एसा बंधवाणं ण सोअणिज्जा तह करेहि।

राजा–[V)]जं देवी [3]भणादि।

देवी–(उपसृत्य चन्द्रलेखां समर्पयति।)

राजा–(सादरं प्रतिगृह्णाति।)

विदूषकः–(सहर्षमुत्थाय)[VI)]हंत सफलो मे मरगअ-उज्जाण-पत्थणा-[4]परिसमो। ता सोत्थि होउ वअस्सस्स, सिवं होउ देवीए, सुहं होउ देवीए चंदलेहाए। किं च। मह विभवं [5]होउ, कल्लाणं होउ वम्महस्स, भद्दं होउ महुमासस्स, कुसलं होउ मलआणिलस्स, मंगलं होउ [6]हरिणलंछणो, जअउ पुढमो रसो, वड्ढउ [7]वम्मह-परक्कम-सिद्धी। (इति नृत्यति।)

चिन्तामणिदेवता–[VII)]चिन्तामणि-संभवाअं किमण्णं पुण देवीअं संपादणिज्जं।

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1 K परिख्वउ, Kh परिघव्वउ. 2 K भहिणीआ. 3 Kh आणवेदि. 4 K परिम्मोत्तो सोत्थि, but Kh परिसमो ता. 5 K होइ. 6 K लञ्छणो मङ्गलं जअउ. 7 K मम्महपरिक्कम.

फलति भगवत्याः प्रसादः। I) [१]इमान्याभरणानि। II) आर्यपुत्र, परिगृह्यतामेषा मम भगिनी चन्द्रलेखा। III) [२]कस्य वा देव्याः प्रसादो नाभिनन्दनीयः। IV) आर्यपुत्र, यथैषा [३]बान्धवानां न शोचनीया तथा कुरु। V) यद् देवी भणति। VI) हन्त, सफलो मे [४]मरकतोद्यानप्रार्थनापरिश्रमः। [५]तत् स्वस्ति भवतु वयस्यस्य, शिवं भवतु देव्याः, सुखं भवतु देव्याश्चन्द्रलेखायाः। किं च। [६]मम विभवं भवतु, कल्याणं भवतु मन्मथस्य, [७]भद्रं भवतु मधुमासस्य, [८]कुशलं भवतु मलयानिलस्य, मङ्गलं भवतु [९]हरिणलक्ष्मणो, जयतु प्रथमो रसः, वर्धतां मन्मथपराक्रमसिद्धिः। VII) चिन्तामणिसंभवायाः* [१०]किमन्यत्

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१ M मट्टिणि इमा°. २ M अस्या for कस्य वा. ३ K बन्धूनां for बान्धवानां. ४ K मरतकोद्यान°. M मरतकोद्याने. ५ K तस्मात् for तत्. ६ ममापि भवतु कल्याणं, M ममापि माव्य भवतु. ७ M कुशलं for भद्रं. ८ M भद्रं for कुशलं. ९ K °लक्ष्मणो मङ्गलं जयतु. १० K देव्याः किमन्यत् for किम° to °र्देव्याः, M omits चिन्तामणिसंभवायाः and reads this remark thus: *किमन्यत्पुनस्ते प्रियं संपादनीयं।

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राजा–(अभिनन्द्य)[I)]अदोवरं किं मे पिअं।

आणंदं चंदवम्मा कह वि अ गमिओ णंदणा[1]-दंसणेणं
पत्ता चित्ते पसादं [2]णिअअ-बहिणिआ-संगमेणं च देवी।
लद्धा मुद्धा अ सत्तण्णव-लसिअ-मही-पत्ति-संपत्ति-मूलं
हत्थे मे चंदलेहा भअवदि तुमए तं ण जंसि च्छुहा मे ॥२९॥

तह [3]एत्तिअं होउ।

कुणंतु कुमुअ-प्पहं तिहुवणम्मि कित्तिं णिवा
मुणंतु इअरेअरं उवकिदिं घणा माणुसा।
[4]सुणंतु गअ-मच्छरं सहिअआ कईणं किदिं
जिणंतु कइणो चिरं वहउ भारई-मंगलं ॥३०॥

([5]निष्क्रान्ताः सर्वे।)

[॥ [6]इअ चंदलेहाअं चउत्थं जवणिअंतरं ॥]

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1 K णंदणं दंसणेणं. 2 K हिअअबहिणिआ. 3 K अत्थंअं for एत्तिअं. 4 K पुणन्तु गअमझरं. 5 K omits this stage-diretion given by Kh. 6 K has a Sanskrit colophon : इति चन्द्रलेखायां चतुर्थं यवनिकान्तरम् ॥

पुनर्देव्याः* संपादनीयम्। I) अतः परं किं मे प्रियम्। [1]आनन्दं चन्द्रवर्मा कथमपि च गतो नन्दनादर्शनेन, प्राप्ता चित्तप्रसादं* निजभगिनिकासंगमेन च देवी। लब्धा मुग्धा च [2]सप्तार्णवलसितमहीप्राप्तिसंपत्तिमूलं, हस्ते मे चन्द्रलेखा भगवति त्वया तन्न यस्मिन् *स्पृहा मे ॥ २९ ॥ ताथाप्येतावद्* भवतु। कुर्वन्तु कुमुदप्रभां त्रिभुवने कीर्तिं नृपाः, जानन्तु इतरेतरमुपकृतिं घना मानुषाः। शृण्वन्तु गतमत्सरं सहृदयाः कवीनां कृतिं, जयन्तु कवयश्चिरं भवतु* भारतीमङ्गलम् ॥ ३० ॥

॥ [3]इति चन्द्रलेखायां चतुर्थं यवनिकान्तरम् ॥

॥ [4]चन्द्रलेखा नामेयं कृतिः समाप्ता ॥

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१ M many gaps in this and the next verse. २ K संप्राप्ति, M संपत्ति. ३ M इति चतुर्थं यवनिकान्तरम्। ४ M concludes thus : समाप्तोऽयं ग्रन्थः.

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'अणुदिअहं विफुरंतो मणीसि-जण-सअल-गुण-विणासअरो।
रित्तत्तण-दावग्गी विरमउ कमला-कडक्ख-वरिसेण ॥'

कप्पूरमंजरी, IV. 24.

"May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning, be quenched by the rain of the side-long glances of Fortune!"

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सिलोअसूई

अगणिअ णवं ति	I.	10
अच्छेरं अमुअस्स	I.	28
अच्छोलंबंतचूडा	IV.	8
अत्ताणं वित्थरंतो	I.	19
अत्ताणं वि बुभुक्खिदाण	I.	24
अस्सिं खु सट्टअ	I.	13
अहमहमिआगएहिं	I.	33
अहो महिअले कहं	I.	30
आआसे पंचसाइं	IV.	6
आणणेण तुह णिज्जिओ	III.	23
आणंदं चंदवम्मा	IV.	29
आरद्धपाअणमणो	IV.	10
आलोलिज्जंतणिच्च	IV.	13
उच्छण्णे सत्तुसेण्णे	IV.	21
उद्दंसिअथणकुंभं	I.	37
उप्पलविलोअणाए	II.	29
उभयमिणमहो समं	III.	2
एअं अंजणपुंजपंजर	III.	15
एण्हि एदस्स वीरुक्कर	IV.	19
एदे चूसिअचोल	I.	23
एसा बंधुरबंधुजीअ	I.	38
एसो अ तुज्झ	IV.	20
एसो चेदिप्पवीरो	IV.	24
एसो णेपालपालो	IV.	23
एसो पडंतमउडंत	IV.	18
ओदंसकुवलअं से	II.	27
कत्थूरीपंकदिण्णो	III.	9
कप्पूरेहिमलं तुसार	III.	11
कव्वणिबंधे कइणो	I.	9
कंदप्पोज्जलकित्ति	III.	16
किसलअमिदुलंगीए	II.	28
किसलइदासोअलदा	I.	25
कुडिला अ कुरलमाला	II.	25
कुणंतु कुमुअप्पहं	IV.	30
कुमुअणिअरघोलंतालि	III.	4
कुसलवसंतसहाओ	II.	22
कुह वि अहो पल्लविओ	I.	32
को उण कुणइ	II.	11
गलंतकणअंगदो	IV.	25
गहिअचलणमेअं	III.	5
चलंतकरपल्लवं	II.	23
चंडा ते सासदंडा	II.	14
चंदणचच्चिअसव्व	III.	21
चंदादो किरणंकुरा	III.	20
चुंबंतो बिंबएणं	III.	24
चूलंतसत्तणव	IV.	12
छत्तेणं णवपुंडरीअ	IV.	2
जइ वि मणम्मिमंस्सि	II.	9
जइ होइ अवरमाला	I.	11
जहिं किल सरस्सई	IV.	7
जं जेहिं णअणंचलेहि	II.	7
जंपंतो बंधवाणं	IV.	15
जाणं बम्हणलोअ	I.	6
जा पुव्वद्दिस्स सिंगे	III.	19
जाला हेलाविहसिअ	II.	8
णक्खेसु तुज्झ	IV.	22
ण चंदो आणंदं	II.	15
णीलंसुउल्लोअ	IV.	3
णेत्तं कंदोट्टमित्तं	II.	3
णेत्तंदोलणघोलिदो	I.	34
तरलाहरविवरादो	II.	31
तं णेत्तं तह दीहरं	II.	10
तंतीणं हणणेण	II.	21
तारुण्णएण रमणि	I.	16
तुंगाणं सिहिणाण	IV.	1
तेल्लोक्कस्स करालकाल	III.	8
दरम्हेरे थेरे	I.	4
दलिअणलिणीकंदा	II.	20
दहंति मलआणिला	IV.	26
दिसाचिउरचूलिआ	III.	18

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देवे चंदसिहामणिम्मि	I.	3
धम्मिल्लो इंदणीलं	IV.	28
पक्खंदोलणमारुएण	I.	22
पच्चुव्वज्जइ चंचलीअ	I.	20
पच्चुव्वज्जइ पुलओ	I.	8
पणमह सुइराअ	I.	2
पत्तेसुं मज्झ णअणेसुं	I.	36
पत्तेसुं कंचणेसुं	IV.	4
पत्थेइ जं जं	I.	29
पदुमवदणाअ दाणि	II.	33
परिमलअंति दिसाओ	II.	30
परिलसिअचिउरमाला	II.	24
पावीढअस्स सविहे	IV.	16
पुण्णहरिणंकवअणा	II.	18
पुण्णे पसूणणिअरेहि	I.	35
फंदए पअलपम्ह	I.	18
फेणाअंतमुहा मुणाल	III.	12
बाला वालाल्लितण्हा	I.	27
भद्दं देउ गआणणो	I.	1
भमंतभमरच्छडा	I.	17
भसलपडलं उप्पाद	II.	19
भासा खु पाअडमई	I.	12
भो पेक्ख सच्छमहुरो	III.	3
मज्झम्मि हंत	I.	40
मम वहइ विलोल	III.	13
मह खणसंठविओ	III.	1
मह ण णिवट्टइ दिट्ठी	II.	32
महुअरकलकलमुहले	I.	26
महुरमहुरमेदे हंत	II.	5
माणिक्कमोलि	IV.	14
मा पुव्वद्दिसिरे	III.	14
मुहे राउब्भेओ	I.	41
मोत्तूणं जो खु संकं	IV.	27
रत्तासोअं वहइ सुर्रोह	II.	13
रत्तीअ णाहविरहेण	III.	6
राईवासरएहिं	III.	7
लज्जाजंतणलंछिआ	II.	1
लाहिल्लो रिवुणो	IV.	17
लोलंताणंगतुंग	I.	15
लोलेहिं उप्पलेहिं	II.	34
लोवामुद्दासहाओ	IV.	11
वडदलगओ वि रुद्दो	I.	7
वहइ कलंकमिसेणं	III.	22
विपंडुरमुहच्छई	III.	17
विभाइ महिलंगुली	I.	21
विसमो माहवमासो	II.	17
वीअंतीण वहूण	IV.	5
सरसिअदलणअणाए	II.	26
सवणउडगोअरो	II.	12
सव्वे साहु पवट्टिदा	I.	14
सव्वेहिं इंदिएहिं	III.	10
सामंतो सो वसंतो	II.	4
सुहगंधो तमबंधो	I.	31
सूणाहिंतो पिबंतो	II.	2
सेरं सेरंधिसत्थो	I.	39
सोदूण णेउररवं	II.	16
सो सट्टओ सहअरो	I.	5
हरिहरसरसि	II.	6
हेट्ठिल्लाअंतसग्गाण	IV.	9

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NOTES

YAVANIKĀNTARA I

(1) Here the author solicits grace from Gajānana, divine poetic speech, Poets and appreciative Critics.—*c* णिम्मच्छरा (according to M) सहिअआ सज्जंतु, *i.e.*, let the appreciative Critics be attached or devoted.—*d* परिकीलिउं with a view to divert themselves. (2) Bow down to Umā's row of side-glances, which, in her first salutation, rush towards the lotus-feet of Īśvara, while his eyes, bright like royal swans, are eager to see her lotus-like face. (3) Abundant prosperity is solicited from the pair of Pārvatī's feet which grow indulgent and courteous (दक्खिणा) by quickly covering the heavenly river, fondled in the matted hair as a crest-ornament, by the skirt of red garment in the form of their lustre, when the moon-crested god Śiva bowed down to her feet at the termination of their love-quarrel. (4) Salutations are offered to manifold full (पूर्णान्), or blessed (पुण्यान्), side glances, directed by god Śiva, which are a bit smiling towards Brahman, full of high regard towards Viṣṇu, steady towards Indra, slanting towards hosts of gods and thick with joy towards Kārttikeya. (4) *b* looking now at the reading of C (*i.e.*, the Calcutta ed. of a portion of Candralekhā published in the संस्कृतसाहित्य–परिषत् पत्रम्, February and March 1932) and in the light of the chāyā of K, we can even read दरत्थेरे म्हेरे=दरं स्थविरे स्मेरान्; see the corrupt chāyā of M. दरं or दर=ईषत् is not unknown to Sanskrit, दर being usually used in a compound: दरस्मितसमुल्लसद्वदनकान्तिपूरामृतैः etc. in the गङ्गालहरी 49. In *d* पुण्णे may be better rendered as पुण्यान् blessed or holy.—*l.* 2 रवम्मंसलो, कंसत्ताल show spontaneous doubling of म and त —*l.*3 ओअरण=अवतरण waving of light?—*l.* 4 बहलो=बहलः, copious, thick. *l.* 6 नृत् and नट् are treated as synonyms by the छायाकार.—*l.* 12 A Saṭṭaka is indeed the touchstone (*i.e.*, a rigorous test) for the skill of actors as well as poets. (5) *c* wherein the sentiment of love is woven through varied situations.—*l.* 1 Who is the author of the Saṭṭaka, a veritable exudation inherited from Sarasvatī, that is to be enacted? (5) *l.* 3 Here the figure of speech is निदर्शना. *l.* 6 The मनुस्मृति explains the term पारशव thus: यं ब्राह्मणस्तु शूद्रायां कामादुत्पादयेत्सुतम्। स पारयन्नेव शवस्तस्मात् पारशवः स्मृतः॥९-१७८ Kullūka's commentary on it runs thus: 'विपन्नस्त्वेष विधिः स्मृतः' इति याज्ञवल्क्यदर्शनात्परिणीतायामेव शूद्रायां ब्राह्मणः कामार्थं पुत्रं जनयेत् स जीवन्नेव

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शवतुल्य इति पारशवः स्मृतः। यद्यप्ययं पितृपकारार्थं श्राद्धादि करोत्येव तथाप्यसंपूर्णोपकारत्वाच्छवव्यपदेशः॥—*l.* 6 संदब्भो......a composition which is impregnated with the sweet, streaming (णीसंद) honey of jasmine blooming at the time of twilight. (6) *b* It was a favourite pastime with Pāraśavas to constantly appreciate, to recite and hold discussion on flawless poetry. *c* A pun on the word वंश is implied; cf. तुहिनकिरणवंशस्थूलमुक्ताफलानां etc. चम्पूभारत I. 2; and thereon the commentary remarks: वेणुषु मौक्तिकोत्पत्तिर्लोकप्रसिद्धा। सुहओ=सुखदः or सुभगः. *d* णिरीहा unwilling. —*l.*2 Can we have a daṇḍa after किल and take तस्स कई=तस्य कृतिः? (7) This seems obviously an anecdote about रुद्र and श्रीकण्ठ.—*l.*1 Good people, men of taste, are won over by Rudradāsa. (8) When his beautiful utterances reach as guests the ears of good people, horripilation (on their body) offers an ovation; their hearts, a comfortable seat; their eyes, a tearful offering of welcome.—*b* सुहअं=सुभगम्, even सुखदम्. (9) Well, the breezes set in by the nodding of the heads of experts and cooled by their tears of joy remove or evaporate drops of sweat on the poet's face (lit., clinging to his face) while he is engaged in composing poetry. (10) *a* Better read णव त्ति=नवा (कृतिः) इति. अणिरूविअ...... not minding the censure born of familiarly.—*c* पम्हुसिअ=विस्मृत्य, cf. Hema. VIII. iv. 75 विस्मुः पम्हुस–विम्हर–वीसराः। अवतंसयन्तु, put on their ears as an ornament. (11) The Prākrit language is glorified here: it is for the discriminative critics what a garland of Mālatī flowers is for the bees. *a* Or even अपरमाला, a garland made of any other flower. Prof. Patwardhan draws my attention to the following verse: अविदितगुणापि सुकवेर्भणितिः कर्णेषु वमति मधुधारान्। अनधिगतपरिमलापि हि हरति दृशं मालतीमाला॥ from the शार्ङ्गधरपद्धति. (12) *l.* 4 खंडपरसु=°परशु, an epithet of Śiva. महमहंत, cf. Hema. VIII. iv. 77-8: प्रसरेः पयल्लोवेल्लो। महमहो गन्धे। —*l.* 8 Rather संसइअ=संशयित; the idea is that the sword (मण्डलाग्र) in his hand created the illusion of row of bees. (13) *l.* 1 जवनिकान्तर is quite usual in Sanskrit: यवनिकान्तर looks like hyper-Sanskritisation. —*l.* 6 Here is perhaps the only पि after an अनुस्वार, otherwise, as a rule, we have वि. (14) *b* वित्तेहिं=वित्तैः, कउसंचएहि... with numerous sacrifices the gods are made favourable for (bestowing) grace. (15) *b* The clusters of Aśoka trees are feeling happy after being struck with the feet of beautiful damsels who are sporting and intoxicated.—*c* तंबचूडक्कोड, bosom or the chest of the cock from which starts its shrill note. C reads तम्म चूडक्कोडं घोलंत etc.—*d* The circle of quarters is noisy with the loud sound issuing from the chests of cocks (तंबचूड). (16) *c* फुल्ल=पुष्प, see verse I. 35 also. (17) *b* The temple (of Madana) is full of joy because of the pomp of the worship of cupid elabo-

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rated (there) —*d.* The trees are praiseworthy on account of the advent of Malaya breezes blowing (round) on them. Note the पादान्तयमक.—*l.* 2 बिसिणीधूलिपाली,...layers of the pollen of lotus plants.—l. 3 गंगअसिंग Syringes made of gold. *l.* 6 C reads मुहराविअ.—*ll.* 7-8 The text uses both the terminations, इ and दि, quite indiscriminately.—*l* 9f. The Emerald park is inviting his Majesty by means of the sweet humming sound of the swarms of bees blinded by the spreading fragrance of the sweet honey-juice; and the humming sounds are accompanied by the gestures (सण्णा) of hands in the form of sprouts disturbed, being set into motion or oscillated by the gentle breezes.—*l.* 11 The chāyā is not quite satisfactory; it may be read thus: मरकताराम: महाराजस्य मधुमासावतारवर्धिताम् आत्मन: समृद्धिम् अवतंसयितुमिव आचारं करोति। *i.e.*, the मरकताराम is observing hospitality (आचार) towards your Majesty as if in order to crown (अवतंसयितुमिव) its glory which is enhanced by the advent (अवतार) of spring.—*l.* 13 After this remark of the king, according to C, there follows the passage I. 17.23 to I. 18 (included) and thereafter comes I. 17. 15 to I. 17. 22.—*l.* 16 जहामिट्ठ = जहा + इट्ठ = यथेष्ट may be an illustration of Saṁdhi-consonant, see, Pischel § 353.—*l.* 18 As usual with विदूषक, the range of similies is confined to kitchen and sweet dishes.—*l.* 20 The fragrance of flowers like the smell of mustard seeds being fried in ample ghee, delights, the nose. Or even यथामृष्ट. (18) Here throbs my right-eye with its vibrant row of eyelashes. What can possibly be the outcome of it? Or what is the use of guesses? Is the course of destiny (दैव्वसरणी) known by any one? *a* पम्हमालिअं = पक्ष्ममालिकम्, पक्ष्मन् eyelash; it also means a filament of flower.—*l.*2 विदूषक says : And also by me, a unique Brahmin.—*l.*6 The providence is making a beginning to fasten in the skirt of the eyebrows (भुमअंचले = भ्रूकुट्यञ्चले = भ्रुवञ्चले), *i.e.*, on the forehead, the symbolic पट्टबन्ध of the sovereignty over the earth encircled by seven seas.—*l.* 11 पाअ etc. you who have removed the sufferings (of people) by your regular (pleasure tours with the shade of the Pārijāta sprouts in the form of your feet. (19) *b* A veritable music hall of the gallants in the form of bees and of all the female cuckoos.—*c* A play-ground for the lads in the form of breezes from the Malaya (lit., sandal-) mountain, and indeed an army camp of Cupid, the great hero of the three worlds. There is यतिभङ्ग in the last line. (20) *b* The flocks of cuckoos, warbling or cooing sweetly after a (musical) welcome which is a nector-like treat to the ears.—*d* And now, the creepers, shaken by breezes, are fanning you with the chowries of their tender leaves. (21) *b* णोल्ल is connected with नुद् by Vararuci

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VIII. 7, but with क्षिप् by Hemacandra VIII. iv. 143.—*c* The slightly blooming Kesara flower makes fragrant the quarters, *i.e.*, the surrounding air.—*d* The Campaka flower, which makes the (lonely) traveller tremble, has assumed the height of its grandeur. (22) *b* पल्लत्था कुसुमाउ from the fully blown flower. *c-d* The cuckoo, who is the chief bard of the spring season, tastes (सेवए) the stream (or literature in the form) of the waves of the choicest honey of mango trees to (enable itself to) sing sweetly the fame (of the season). *d* Perhaps there is a pun on the word सारस्वत meaning a stream, or the सारस्वत grammar, or even the worship of सरस्वती .—*l.* 3 The basic text of K possibly omitted दे परिसरं पत्तस्स; in a way there is a little repetition. (23) *b* णलिणी etc., w ich sport with lotus-stalks, and which have gracefully toyed with the tresses of the Kerala beauties. Should we read नालीअ केलीअरा ? (24) *b* Then having fallen, for a while, from the lofty precipice of the blessed Malaya mountain. सोरहेक्काणिलअं (=सौरभैकनिलयम्, or even सौहृदैकनिलयम्) obviously refers to the spring season. (25) के वि दिअहा कीलंति, these wonderful days amuse themselves. कीर etc., in which the glow of Kiṁśuka flowers is like that round the beaks of parrots. (26) The world is sinking in the stream of the river in the form of the spring season which is all full of honey, which is noisy with the notes of humming of bees and the ripples of which are in harmony (संगअ) with the waves of Malayan breezes.—*l.* 1 The chāyā rightly presumes a reading like किंचि वंचिदो म्हि which suits the context better.—*l.* 4 णिहाविअ etc.= निधाप्य लोहशलाकया etc. साडम्मि etc., and having further secured (संगृह्य, kept safe) the casket in a piece of cloth (साडम्मि) with a seal put on it.—*l.* 6 जेण etc., so that I too shall offer a mouthful of nectar to the cavity of your ears.—*l.* 12 ओलंवइ=अवलम्वते, supports.—*l.* 14 That is real friendship which proves a support under adversity. The figure here is तुल्ययोगिता. (27) *b* मंथरं विप्फुरंतो (? संति) etc., move forth slowly (from the high peaks of the Malaya mountain). The Sanskrit chāyā presumes a reading like वित्थरंति. —*l.* 2 The figure of speech is निदर्शना.—*l.* 14 He is now allright because of your Majesty's inquiry about his well-being.—*l.* 16 तं=तत्.—*l.* 18 Let the species of Cintāmaṇi (jewels) be triumphant by securing association with your majesty !—*l.* 25 एवं करेहि, do thus, *i.e.*, go along with Sumati.—*l.* 27 आणवेहि, (please) permit me. (28) *b* The three worlds look as if carved out of a new ruby-block (णवपोमराअरअणुक्किण्णं व). *c* दूर–ओसिओ for दूरापसारित, thrown at a distance, or set aside, or surpassed.—*d* And this sunshine has all of a sudden disappeared as if swallowed by the evening twilight.—

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—*l.* 2 खज्जोआविअ etc., cause even the (thousand-rayed) sun to pale into the insignificance of a fire-fly. (29) *b* It is counted among the series of मन्दार, कल्पवृक्ष and कामधेनू. It may also be noted that संतानक is one of the five trees of Indra's paradise.—*l.* 5 अणत्थंतरं of the same meaning or synonymous, *i.e.*, equally impossible and incredible.—*l.* 6 This appears to be a well-known saying; compare Daśakumāracarita, p. 76 *l.* 9 (Agashe's ed. B.S.S.) : अचिन्त्यो हि मणिमन्त्रौषधीनां प्रभावः इति प्रसृतेषु लोकप्रवादेषु etc.; also समराइच्चकहा, p. 413 (Jacobi's ed. B.I) : सच्चो खु एस लोयवाओ, जं अचिंतो हि मणिमंतोसहीण पभावो त्ति । —*l.* 10 In the case of such jewels there are presiding deities who move above (and act) invisibly.—*l.* 12 पत्थेमि=प्रार्थये. (30) *b* The idea seems to be that in contrast to her bright face (brighter than the moon), even the *paurṇimā*, the full-moon day (having the moon), looks like the new-moon day. The figure of speech seems to be अतिशयोक्ति. (32) This reference to sprouting-budding-blossoming charms has in view the physical curves and depressions of the heroine. The Cupid is a विजयसिद्ध and his विद्या has a wonderful tradition or doctrine. (33) The body of this slender girl is embraced even by the auspicious marks which, posed in their respective places, are pining for her love and have approached her in competition with one another. (34) *a* The ear-ornament is slightly dropping down as if moved or agitated by the movements (or brisk winking) of her eyes. —*c* The flowers are clinging to her hands as if eager to collect (or capture) her charms (or beauty).—*d* Better मणिणाणीदा (=मणिना आनीता), while she was plucking flowers (which act is implied in the expression आढत्त–णिव्वहणे below). (35) *b* सिरीसअसिरीहसिरे, which laughs at the beauty of Śirīṣa flowers.—*c-d* She now picks up the flower of my mind, moist with emotion, with her eye which is slightly closed and fickle.—*d* आदेइ= आदत्ते. (36) *c* हंसाउलाउ etc., leaving the (previous) lotus, which is occupied by swans (हंसाकुलात्), and hastening towards another lotus.—*l.* 4 जोव्वणु°='Waves of the manifestation of youth' or 'the stream of the emergence of youth.' For तरंगिणं are we to read तरंगे णं=तरङ्गान् ननु? (37) Just as a lake (सरसि व्व), brimful of water (कूलंकस–रस–भरिआ) is set into ripples (तरंगिआ) by an elephant which emerges (from water) displaying its frontal globes, likewise this maiden with delicate (lit., tender like fresh leaves or coral) limbs, filled to the brim with emotion, is rippled into commotion by her surging youth which displays jarlike breasts. रस=water, emotion.—*l.* 2 She seems to be sad or nervous.—*l.* 9 मंदाविअ diluted or toned down. (38) This row of reflections of sun which possesses the grace of charming Bandhujīva

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buds is seen in the cluster of waves like (or as though it is) a flight of steps constructed out of beautiful rubies for this glory of the day to descend quickly from the sky in the waters of the ocean. (39) The (party of) female attendants are tracing, as they please (स्वैरम्), wonderful designs of leaves on breasts of lovely ladies who with their lovely glances are darkening the paths along which their lovers are to come (to meet them).—*c* K—Chāyā presumes a reading like आडज्झिज्जंत=आदह्यमान which gives quite a suitable sense. The gloom of the profuse and rising smoke from the burning black aloe-wood, inside of the houses, is making friendship (is quite matching) with the masses of darkness profusely bursting (*i.e.*, of great source) at the beginning of the night.—*d* महुंतुग्गमाणं=महोद्‌गमानां.—*l.* 6 देवीए=देव्यै. (40) Alas! this evening, which is futile as regards joy and the arrival of which is fierce due to its dreadful face, having descended (पडिऊण) in between (myself and the heroine) has upset in the case of my eyes the prospect of drinking nectar (*i.e.* seeing the maiden), just as the throng of demons (throwing themselves on the scene) thwarted the prospect of drinking nectar in the case of the gods. (41) In front (or on the face) there is clearly visible the emergence of the red glow, so pleasing to the eye; the clusters of stars resemble (pearly) drops of sweat stuck to her forehead; the closed buds of lotuses now look like her breasts: thus the evening appears to me to be pleasure-giving because of its similarity with my sweet heart.—*c* Rather कोसो for कोसे, and then construe सरोजानां कोशः स्तनम् अनुकरोति.—*l.* 1 तिमुवण etc., coveted by the three worlds.—*l.* 3 What is to be done with husk when the rice has been taken away?—*l.* 5 उद्धरेहि, pick it up; मणिराअं the king of gems. पुणो वि, that it might once again confer favours on us (as it is further invoked in the Fourth Scene 27.20)—*l.* 6 अम्हाणं=अस्मान् ; पविसम्ह, गच्छम्ह etc. appear to be used with the sense of Imperative.

YAVANIKANTARA II

(1) *a* तंसावलोअ=त्र्यश्रावलोक means 'looking horizontally, with side-glances'; cf. कर्पूरमञ्जरी II 1 *d*: तंसं पुलंतीअ मं।. *c* reads तस्साव-लोऊसआ=तस्यावलोकोत्सुकाः. Let the graceful and affectionate movements of her eyes—which are accompanied by clever contractions of the eye-brows, which possess the loveliness of the tips of Ketaka flowers, which are suddenly eager, though marked by the restraint of

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bashfulness, to look with side-glances, and which, for a while, cover that region with a mass of fresh (white) lotuses—delight me once again.—*l.* 2 चव्वंतो=चर्वन्; पव्वायंत=म्लान, cf. Hema. VIII. iv. 18: 'म्लेर्वा-पव्वायौ'. —*l.* 4 अण्णस्सि etc., direct elsewhere, or divert, his mind. (2) *b* The fragrance emanating (पडंतो) from mango trees, accompanied by the retinue of bees, is spreading everywhere.—*c* The Aśoka, the very *śoka* or (source of) sorrow for the hand of (unlucky) travellers, is smiling (with blossoms) right from its roots or trunk. (3) *d* What is the use of talking too much ? Victorious is the flower of my life which has borne fruit after a long time. Also जणइ=जनयति, 'makes the flower of my life fruitful'. (4) The poet describes the royal paraphernalia of the cupid: The feaudatory spring(—season) shines with the sweet notes of female cuckoos; the moon as an alert (णड्डतंदो, free from laziness) chief-minister is, by good luck, verily close by; the breezes from the Malaya move as an advance party; the corner of eye is ready to serve as an arrow; thus equipped may the loving and fearless (असंगो=अशङ्कः, or without let or hindrance) conquer all the three worlds.—*l.* अम्हारिस etc., who is out (उम्मुह) to strike at the vulnerable points of people like myself. (5) Lo ! these cuckoos, the cupid's jubilant bards, are singing about his glory in a very sweet voice, in every quarter; and that young girl is proudly fluttering cupid's banner to proclaim his easy victory over all the three worlds.—*l.* 1 णिअ etc., having the whole surface of the earth made obedient to only his orders. (6) हरिहय, Indra whose horses are yellow; मुहा etc., are wrongly designated as lords of worlds. There are seven higher worlds : भूर्लोक, भुवर्लोक, स्वर्लोक, महलोक, जनलोक, तपर्लोक and सत्यलोक and seven lower ones : अतल, वितल, सुतल, रसातल, तलातल, महातल and पाताल. (7) That mind of mine—which was, at that time, plunged by those corners of (her) eyes, *i.e.*, by her side-glances, right into the cool waves of the ocean of nectar—has been now thrown by those very side-glances into the stream of the river, which is over-flowing with the flood of fatal poison, which is terrible on account of heat, and which is agitated by the winds (blowing at the time) of world-destruction. अच्छेरं, The wonder is that the mind is the same (which the king knows very well) but it is affected differently by the very same side-glances on different occasions. (8) Note the sound effect at the beginning of each line. लोअण-अगोअरे, when she went out of sight. *a-b* जाला and ताला stand for यदा and तदा. *c-d* Even the garland of sprouts and lotuses is (scorching me) like rows of flames of the

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fire of world-destruction and even the warbling of cuckoos is like (burning) poison (poured into my ears)—*l.* 4 f. Here the love-lorn condition of the king is being described by Vidūṣaka. —*l.* 7 विअंमंत-मअणो has a double meaning : मदन is a kind of plant when construed with हिमालय; likewise गभीरत्तण and कलासमुदअ have to be construed with double meaning. —*l.* 9 कीलामिओ a deer or any animal maintained for sport or play. सव्वहा etc. Nobody has any remedy to steady the mind of a man which is fully (or helplessly lit., in every way) tossed about by the wind of cupid. —*l.* 11 झर्=क्षर, or stands for झुर or जूर; कुसुम etc., whose heart is bleeding due to the volley of cupid's arrows, and who, therefore, is like a lotus-bed of night-blooming lotuses wherein the lotuses are tormented by the rays of the sun. सरदिंदु etc., I shall delight the friend by pouring into his ear the stream (णीसंद) of moonlight in the form of the news of that damsel who has a face beautiful like the autumnal moon.—*l.* 15 द्रविडमण्डका, *i.e.*, round about way, though the etymology is not clear. It indicates the way of putting things in the fashion of a Draviḍa, cf. द्राविडी प्राणायाम in Marathi.—*l.* 18. Why is it that the reality of magic show is being defended before one who has realized the joy of Brahman-realization. —*l.* 19 देवी etc., you have bidden good bye to affection (lit., partiality) for the queen. (9) *c.* स-रइ=सरति, रत्या सह यथा स्यात् तथा, रति सहर्षम्, सानन्दम्. The royal swan who happily glides about sportively in the lotus-pool does not indeed forget the Mānasa lake. —*l.* 5 कीलासालभंजिआ, a playing doll.—*l.* 13 विदूषक is variously asked regarding the events in the Emerald Park by a party of slave-girls (from the Śūdra class) sportfully occupied with menial services; and the braids of hair, corners of eyes, cheeks, lips, necks, breasts, hips and feet of them are described with a highly amorous touch.—*l.* 14 विगलिअंस–अंसविगलिअ?—*l.* 25. Perhaps he wants to suggest that he remained silent like a jewelled pillar in the palace-hall. *l.* 26 पक्कण, a house of a low-born person, the hut of a Cāṇḍāla, or a village inhabited by savages. पुरोलास=पुरोडाश, any oblation, the leaving of an offering. Some juice, a sacrificial oblation made of ground rice and offered in Kapālas or vessels. Of course, it cannot be given to a low-caste man. पंचगव्वं=पञ्चगव्यम्, the five products of the cow taken collectively: *viz.*, milk, curds, clarified butter or ghee, urine and cow-dung (क्षीरं दधि तथा चाज्यं मूत्रं गोमयमेव च।).—*l.* 28 Oh what a wonderful display of erudition ?—*l.* 29 लिविविण्णास writing, particularly hand-writing or orthography. —*l.* 30 Who will be amazed at Vālmiki's composition

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of poetry (पदबंध); and who will be struck with surprise at Bṛhaspati's insight into the six measures of state policy ? छग्गुण्ण=षाड्गुण्य, this refers to the six expedients to be used by a king in his foreign policy, namely, 1 संधि, peace or alliance ; 2 विग्रह, war; 3 यान, march or expedition; 4 स्थान or आसन, halt; 5 संश्रय, seeking shelter; and 6 द्वैध, or द्वैधीभाव, duplicity, see मनुस्मृति VII. 160 संधिं च विग्रहं चैव यानमासनमेव च। द्वैधीभावं संश्रयं च षड्गुणांश्चिन्तयेत् सदा ।।– *l.* 35 पदुमराअ etc., along the border of the grove of red (lit., ruby-like) Sarja trees.—*l.* 36 पलित्त etc., wherein all the ends of ten quarters (*i.e.*, the whole of the interior, were whitened by the thick mass of moonlight from the veranda (or pavement) (आलिंद) inlaid with shining crystal jewels. सिलालिंद= सिलालिद्ध, आलिद्ध standing for आश्लिष्ट ? माणिक्यमणिमन्दिर, apartment jewelled with rubies.—*l.* 42 चंदादवम्मि etc., I also saw that wonderful girl looking as it were like the glory of tender sun-shine (in the early morning) sitting under moonlight.—*l.* 47 उवणाइअ=उपनायितम् 'was ordered to be offered'.—*l.* 48 णवमूसण etc., betel leaves tender like the broad cheeks (कपोलपाली) of a young married girl just bedecked with ornaments.—*l.* 49 पोप्फलेहिं arcca-nuts, yellowish and glossy (or clean) like parrot-feathers and attractively decocted (मनोहरपाकैः). —*l.* 53 शची, लक्ष्मी and पार्वती are quite respectful towards नारद, वसिष्ठ and ब्रह्मदेव (respectively) on the arrival of the latter.—*l.* 57 Then by that wonderful damsel, after being given (first) a besmearing of sandal paste, white like moonlight, in the form of her gentle smile, I was bedecked with a garland of blue lotuses by turning on me (or in the form of) her eyes which were dripping with streams of honey in the form of high regard for me. (10) *b* The lustre of her Bimba-like red lip is such that her breasts have hardly any regard for saffron paint. —*c* There is such paleness on the breasts that the mirror held in front of her is devoid of reflection, (or of her image, शून्यार्पणः or शून्यात्मा). —*d* And there is such loveliness in her body (*i.e.*, in her limbs) that her veil is not perceived at all, *i.e.*, her veil is overflowen by her loveliness and hence its presence is as good as ignored.—*l.* 3 चव, perhaps चव्व also is an आदेश for कथ्, see Hema. VIII. iv. 2. *l.* 10 Listen something (sure) from me and then despair (if you like).—*l.* 13 पडोहर is explained as गृहपश्चिमाङ्गणम्, देशीना० 6.22; उप्पर-अग्गे, however, is not quite clear. The chāyā gives just a suitable rendering. मग्गे etc., and was waiting on the way in front of the backside yard of the crystalled house.—*l.* 18 सरस्सईविलासो, play of learning or composition; and अक्खरविण्णासो, hand-writing. (11) Some words are used with a double meaning. Who can possibly stop him ? Here some royal swan (also,

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eminent king) having suddenly taken a plunge, suddenly increases the ripples (also longing), lashed up by the breeze of its wings (also, affection) in the Mānasa lake (also, in my mind). (12) Two मात्राs are lacking in the third pāda; perhaps a word like मे or मह is required between अंगं and उप्पल. The message though heard by the ears gives the pleasure of actual contact and thrills the body of the king with horripilation. (13) *a* Rather read सुरही; and the first line may be explained thus : The सुरभि (*i.e.*, कामधेनु) bears the red अशोक (*i.e.*, turns red through shame) at the sight of the king (who is superior to कामधेनु in point of benevolence); and the love-lorn (रक्ता) damsel too bears (suffers) sorrow (शोकं) at the sight of the king (whose love she has not as yet won).—*b* मोह=मयूख as well as मोह. —*c* can there be a pun here also ?: जीवादो=i) जीवात: 'from the bow-string', ii) जीवात् 'from life'; जीवात् निपतति 'falls from life' or 'dies', *i.e.*, 'suffers death pangs'.—*d* And then that tender girl, her body wounded by it (तेणं दलिअतणुआ), falls down (on the ground) losing her consciousness in a moment. (14) सुहआ, comparatively speaking, the masses (व्राता:) of summer breezes are delightful. *b* दिण्णमुद्दा, a seal (of defeat) is set on the oceans. *c* उ मारो presents some difficulty; it stands for कुमारो or सुकुमारो (सुअुमारो>सुमारो*) of course Kh has a more favourable reading सूरो तुसारो, the sun is just like frost in comparison.—*l*. 1 अप्फंद=आस्पन्द् to surpass, to overtake; संदब्भसरणी, the path of literary composition. (15) *b* Not even the breezes which are frequent with honey sprayed on them by the swinging (of the branches) of mango trees.—*c* विसमं वसंतीए who is put in a precarious situation; when the maiden is in such a dangerous plight what shall we understand and speak about her ?—*l*. 6 Obviously विस्संभदा=विश्रम्भता is doubly abstract; or it may be rendered as विश्रम्भदस्थानम्.—*l*. 9 गीअं musical voice.—*l*. 11 समओ किदो (मट्टिणीए), the queen has stipulated or fixed an appointment. (16) *b* Note the reading of K उग्गीविअं—उद्ग्रीविकां कुर्वन्ति, raise up the neck. उज्जीविआ=उज्जीविता : are revitalised, refreshed.—*l*. 5 मऊह etc. Let us remain seated here in the gloom produced by the dark rays of the इन्द्रनील. (17) अदिदुल्लह etc. My love is fixed, alas, on one who is extremely difficult to secure: but such is my Karman ! (18) फुरइ etc. There flashes before me one who is the sum-total of the equipment of the valour of Cupid. (19) *c* My dear friend, there is not a single thing which does not smash (or pierce) my life (or heart). (20) *b* Her eyes having their pencilled eyebrows steady have their pupils asleep or dormant. *cd* To be brief, her feeble (लोल, M has a reading मुग्ध, *i.e.*, charming) body, which is extremely drooping (लुलिअं) like a

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faded lotus stalk, is affording a festive spectacle to my eyes.—*l.* 5 परिच्चयन निपुणत्वम् proficiency by long practice.—*l.* 7 कवलिआ=कवलिका, a piece of cloth over a sore wound, a bandage; here it appears to signify something like a cloth-bag for books. Prof. Patwardhan suggests that it might indicate a wooden support for holding a book while reading.—*l.* 8 The way in which one pulls out the sword (from its case) indicates his special military training. (21) *a* हणणेण Inst. stands for हणणे Loc.: While striking the chords her lotus-like hand has its sproutlike fingers fickle (or briskly moving); her lotus-like face has got one of its delicate, pencilled eyebrows raised up gracefully (हेलोन्नामित); her plump left breast has got the position of the third gourd of the lute. I think, her sitting pose is the veritable fifth arrow of cupid. It is not clear why the sitting pose is called the fifth arrow. (22) *d* भुवणं एक्कसासणं the entire world submissive to his authority alone.—*l.* 1 गाम=ग्राम means 'a number of notes, gamut'. विविक्तता, clarity. ग्राम, स्वर and श्रुति are technical terms in Indian music.—*l.*2 गुण means virtue, as well as string.—*l.* 3 K has a reading गणिज्ज for अगणिज्ज. Are we to read गणिज्जगुणे, Voc., qualifying विपंचिए? अमितगुणायाम् अस्याम् अनुरागयन्ती (अनुरागं कुर्वंती), attaching yourself to this lady possessed of innumerable गुणs (—also singing after this lady).—*l.*4 परिवादिनी=lute, as well as slanderer. (23) The author successfully achieves a rhyming ring by repeating certain syllables in certain verses; see also 22 above.—*d* महुरगीअलीलाइदं, the grace in the sweet music, or the graceful rendering of the sweet song.—*ll.* 1-2 have a metrical ring here and there. K has a good reading पारणं for पूरणं. (24) सअला=शबला, spotted.—*b* The starry night shines close on the heels of the glory of the day in the form of loveliness. (25) *b* The cupid has whisked a chain as it were of sapphire jewels to trap the minds of youths. (26) परिभवाङ्कुरः कन्दलितः, the sprout of defeat or humiliation has shot up. (27) *b* The blue lotus worn as an ear-ornament (which has slipped down on her broad cheek) is hanging down its face (होइ हेट्ठमुहं) being teased by her tremulous side-glances. (28) कण्णंतदीहअत्तं काढूण having travelled long to the vicinity of the ear, in a moment. (30) तारुण्णसुरहिसमए during the spring season of her youth. (31) सहेलमुल्लसिआ gracefully shot up. (32) *b* What animate person (with the sense of appreciation alive in him) would take off his eye from the full moon?—*l.* 3 Alas, there has been affected a draught of the rains in the form of nectar to my ears.— *l.* 7 अवग्गहो is to be understood with वरिसाणं च. (33) *l.* 4 णिलुक्का=निलीना see Hema. VIII. iv. 55.—*l.* 13 What

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event विदूषक has in view for the term सूत्र is not quite explicit : perhaps he thinks that he would get an explanation why तमालिका carried a statue this morning (II. 9. 5), or why the queen arranged the singing entertainment without inviting the king (II. 15. 10).—*l.* 31 सालभंजिआए=शालभञ्जिकायाम्, *i.e.*, by बुद्धिमती inside the statue.—*l.* 35 कहिं=कुत्र, पवुत्ता in the sense of पत्थिदा.—*l.* 39 होउ or होदु for होइ would be the normal reading. (34) उद्दंडाणं फुडाणं पुंडरीआण, bright (or blooming) white lotuses on erect (or long) stalks.—*l.* 1 Either the subject भवं (=भवान्) is understood or read वट्टसि. Or are we to read चिंतिअं=चिन्तितं, what is the thought (in your mind) at this hour of the midday?—*l.* 5 दक्खिण्णदाए=दाक्षिण्यतया, दाक्षिण्यता is doubly abstract. पाविहिइ=प्राप्स्यति. Better read सो अ (स च, प्रणयकलहः, in the chāyā) तिमिरपडलं व णासं would be a better reading; and the chāyā in M partly supports this surmise. And that love-quarrel would come to an end by virtue of your generosity (or large-mindedness) like a mass of darkness by the light of the sun.

YAVANIKĀNTARA III

(1) *b* Now that the dam (of queen's anger) has been broken, the current of the river of my anxiety is rushing forth, causing unbearable pain to me. (2) *cd* And this season (*i.e.*, the spring) which is permeated with the deadly poison in the form of the cooing of the intoxicated female cuckoos.—*l.* 1 ऊससिअं होउ, be relieved.—*l.* 4 विअंभणारंभ, at the commencement of blooming. (3) *b* shooting up of flowers on the Mallikā creepers having fresh, tender leaves.—*d* संणाह, equipment, paraphernalia, display. (4) Here advances in front of me the dreadful God of death, called evening, which is the time of gloomy darkness, which is the (veritable) noose in the form of rows of bees circling round the beds of (blooming) blue lotuses and which presents a loud laughter in the form of the beauty of fully bloomed white Mallikā flowers.—*l.* 6 The various items of शिशिरोपचार are enumerated here.—*l.* 10 पअल etc., her round breasts being adorned by the wonderful necklace strung out of falling tear-drops, clinging to the tips of her tremulous eyelashes.—*l.* 17 I whose affection is firmly fixed on that girl who was never seen before by me.—*l.* 19 मअणाएस=मदनावेश.—*l.* 35 Rather सहस्सहुत्तं.—*l.* 36 Her प्राण्s seemed to be almost on the point of leaving her body a thousand times. आसासण etc. She was being addressed and assured in

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various ways calculated to reassure her life. (5) *b* With these shafts of extremely sharp points.—*l.* 3. Rather अदिक्कमिआ=अतिक्रमिता. (6) The verse may be construed thus: सुदुःसहेन नाथ (*i.e.*, moon) विरहेण उत्तमनशीलायाः रात्र्याः देहोष्मणा इव उडुमौक्तिकचूर्णपूर्णा वालप्रवालशयनीयनिभा मृदुला सा संध्या म्लायति खलु। (7) पओहरालग्गो may be construed both ways, पयोधर a cloud, or breast. The glow of evening twilight, spreading over the clouds, looks as if it is the saffron paint applied to the breasts and dropped down while the Night (heroine) and Day (Hero) were giving a close embrace to each other. (8) When the three worlds bitten by the black cobra in the form of time, have lost the warmth (of body), are falling into a swoon for a while and are again closing their eye in the form of the sun, the darkish blood in the form of the red glow of the evening twilight spreads on their body and there spreads steadily the ornament of darkness, black like a flock of ravens (काकोलः इव). Rather तमिस्समंडणमिणं णिप्फंदमप्फंदए। (9) *a* णहसिरिवअणे on the face of the sky-lady.—*b* On the body of the earth has been put a broad mantle fat with masses of clouds. *l.* 3 थलीसर=स्थलेश्वर, a tutelary god presiding over some particular spot. (10) *b* बद्धासंगो having attachment.—*c-d* Here I go now to the vicinity of my dear one in the palanquin of my eager longing, carried speedily by (my) numerous desires. (11) *c-d* Presently the moon, adept in scorching the body, will appear in the sky, so let the umbrellas of lotus leaves, arranged close to each other, be (taken and) held over me. मज्झेणहं=मध्येनभः is an अव्ययीभाव compound. (12) *a* The lotus creepers (used for cooling her fever) are foaming at their ends and are fading (due to the heat of the body).—*c* लाज is Mas., so better लाजा इव.—*l.*7 विदूषक cannot address the नायिका as प्रियसखि; so the speech, as Prof. Patwardhan has rightly detected, should be in the mouth of चन्द्रिका or चन्दनिका.—*l.* 10 करेहि etc. has a metrical ring. Prof. Patwardhan would restore the verse thus: मा करेहि तुह मारदूमिअं, दूमिअं तणुमिमं पुणो वि तं। तुज्झ एरिसदसावलोअणं, मज्झ जुत्तमुवआरडंवरं ॥. It is रथोद्धता, defined as रान्नराविह रथोद्धता लगौ। Better read °दसावलोअणे. When I see your condition like this, is it proper for me to expect such a show of formality.—*l.* 13 Can it be हिअआवहारेण? As it stands, it can be equated हृदयावधारणे, 'While I was trying to know his mind.' (13) My body due to the juice of nectar in the form of the touch of the palm of the tremulous-eyed one assumes the grace of the Kadamba branch satisfied by the spreading (upon it) of a mass of water drops of a fresh cloud.—*l.* 3 Candanikā's speech has a double meaning (construed with spring season and with the king) and hence it is called

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छेकोक्ति by the king below. (14) *c-d* Let now the face of my beloved, white (वलक्ख) with the lustre of a bashful smile, at the suggestive meaning of her friend's clever remark, be seen by me.—*l*.2 We have hereonwards a fine description of the moon-light. (15) *c-d* Welcomed by the splendour of the night-blooming lotuses which have risen up from their stupor, there appears on the summit of the Eastern mountain that moon, the first and foremost sprout of love. (16) On the Eastern mountain there grow steadily those lovely and white moonlight sprouts, which are (as it were) bits of the shoots of the radiant fame of cupid, which are the very life of night-blooming lotuses, which are the particles of night's laughter, which are the blossoms on the Mallikā creeper in the form of the Eastern quarter, which are gleaming streaks of foam mingling with the singing waves of the ocean of darkness. (19) *b* पारेदि=शक्नोति, see Hema. VIII. iv. 86. To begin with, the moonlight was so meagre that it could not fill the beaks of fickle Cakoras which were tormented with acute thirst. (20) *a* पअलिआ=प्रगलिता or प्रचलिता. —*c-d* They are now seen augmented by the lustre of whitening night-lotuses, and appear as if their points are shaking because of the thousands of moist tender leaves shining brightly. (21) *d* दिण्णरसो giving joy to every one. The moon enkindles the dormant emotions of everybody. (23) *d* Read विचरणं=संचार: and the last two lines may be rendered thus : 'That the two (*i.e.*, the moon and the deer) should unite in friendship is in the fitness of things (because both of them are your enemies, being defeated by you); but that they (your vanquished foes) should move at large in your presence is a shameless affair on their part'. (24) *a* The reading विंवणेण would do; विम्बनेन गण्डरेखां चुम्बन्, *i.e.*, 'kissing her beautiful cheek by getting yourself reflected in it.' विम्ब or विम्बक also means reflection. विम्बं फले बिम्बिकाया: प्रतिविम्बे च मण्डले । विश्व: ।.—*d* Better होसि=भवसि for होमि; the line then may be rendered thus: 'Pray tell me what righteous deeds have you performed in your former birth, so that you should be so (*i.e.*, should have the pleasure of doing the aforesaid acts); this reminds us of a line of Bhartṛhari : तन्मे ब्रूहि कुरङ्ग कुत्र भवता किं नाम तप्तं तप: ।. With होमि it can be construed 'so that I may try to imitate you and be happy like you'.

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YAVANIKĀNTARA IV

(0) *l.* 4 खणसंणिहाण company or meeting for a short while.—*l.* 5 दाक्षिण्य–हतक cursed regard for the queen. (1) *c* सहीए=सख्या.—*l.* 1 विषुव is the equinoctial point. This play has the back-ground of the Vasanta season, and the author has specifically mentioned the चैत्रानिल (I. 24). So विषुवोत्सव is a festivity connected with a day when sun enters the vernal equinox, say about the 20th of March. Apparently the संवत्सर is चैत्रादि. During this festivity, it is suggested in the play, the imperial king holds something like a Durbar and the feudatories pay respects to him.—*l.* 9 संवच्छरं etc., Make the years have, or begin the year with, a happy morning. Here are enumerated some articles which are considered to be Maṅgala. (2) *c* मुहाराओ=मुखरागः, and the lengthening of the vowel is metris causa ? The last two lines primarily go with नारायण with whom king Mānaveda is compared. Like नारायण who is reposing on the coach in the form of अनन्त (*i.e.*, the cosmic serpent शेष) with the broad central hood serving as an umbrella and with his face having the hue of a fresh golden (भर्मन्= gold, or does भम्म stand for भ्रमत्, moving ?) lotus, at the end of his sleep (*i.e.*, in the morning) (4) *c* गहिअरसं affectionately; and they have come here णिव्विरोहं, without any conflict among themselves. *d* एदं तिहुवण–सुहअं=एतं त्रिभुवनसुखदं ? (5) *c-d* The lamps with long flames shine all round as if they are offering praise (दंता [=देंता] सिलाहणं) to the paraphernalia of the splendour of the assembly hall of the lord of the earth. महेन्द्रपति looks like an exaggeration.—*l.* 2 मानवेद is being called परममाहेश्वर. (6) *c* cf. निःश्वासान्ध इवादर्शश्चन्द्रमा न विराजते। Rāmāyaṇa.—*d* Read (लहिअ) for (लहइ); the line means; 'The branch of अशोक in the form of the East has put forth flowers having received the touch of the feet of उषस्'; cf. the poetic convention : पादाघातात् स्त्रीणाम् अशोकः विकसति। (8) *a* अच्छावलम्बमाना चूडा यस्य तादृशः मुकुटकः। (9) There is यतिभङ्ग in the first three lines.—*a* हेट्ठिल्लाअंत=अधस्तनी-भवत्स्वर्गाणां.—*b* Should we read व for वि ?—*bc* Compare बालोद्यानस्थित-हरशिरश्चन्द्रिकाधौतहर्म्या, and हरति सुरतग्लानिमङ्गानुकूलः सिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः। मेघ० 7, 31 : also रघु० VI. 32-34. Construe : अअं तुह सासणेणं णवरं एदाणं अवंतीणं रक्खं करोदि, and the rest of the expressions qualify अवंतीणं. (10) *a* The chāyā श्रवणोपरिभवत् presumes a reading like सवणोवरिल्लं; सवणोव्वलंत=श्रवणोद्वलत् or even श्रवणोज्ज्वलत्। (11) *a* Compare सौस्नातिको यस्य भवत्यगस्त्यः। रघु० VI. 61.—*b* कुणइ etc. plays the graceful part of a chowrie-bearer.—*c-d* Are we to read से for सा? किं वएहिं वहूहिं, वअ=वचस् ? What is the use of saying all these many details ? Surely, the kings in this world cannot bear even the remo-

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test resemblance to him even in a fractional measure.—*l.* 1 The Pāṇḍya king is apparently the lord of मणलूर (12 *d* below): Cf. चम्पूभारत III. 38-9 and the remarks of the commentary of रामचन्द्र. And even he, as described above, the lord of मणलूर having at once offered as a present to you his shining fame under the guise of the rays emanating from the excellent network of new pearls studded in his crest, bows down to your lotus-like feet.—*l.* 2 सकलाङ्गिक covering their whole person or entire expanse, *i.e.*, embracing to all the limbs of the three worlds. (13) *a* आलोइज्जंत ? By your kindness, after easily defeating the (hostile) kings, the Chola ruler guards the Cholas (and the territory inhabited by them) who provide artistic leaf designs of musk (as it were) to the various quarters (who are imagined as ladies) with coiling streaks of uprising smoke issuing from the waving (आलोलिज्जंत) flames of fires of day-to-day sacrifices, and who blacken the circle of quarters with fresh betel leaves hanging down (from the betel creepers). Or are we to read विवई (=विपद्) for णिवई ?—*l.* 2 We want कुंकुमंगराओ अंगराओ. (14) *a-b* (as if offering) his own flaming prowess under the guise of a cluster of rows of sprouts and the rays of crest-jewel rubies. It may be noted that the author has in view the custom of wearing sprouts in the head dress on festive occasions. (15) पत्ततुम्हाणुकंपं may be taken adverbially or as an adjective of चम्पा. He having secured your sympathy guards faultlessly on the summit of his shoulders the city of Campā, possessed of abundant prosperity. (16) *c* कर has a double meaning, hand or rays; अञ्चल end or tip; with long fingers or rays. (17) *a-b* who is successful in forcibly seizing the hair of the captured royal glory (राजलक्ष्मी) of the enemy; who is the lustrous cupid (as it were) who, having assumed a body, (because स्मर is अनङ्ग) is appearing before the ladies of the town.—*d* Read better तत्तिल्लो for तक्किल्लो; and it stands for तत्परः. (18) This king causes the orb of the moon (to be taken as निशेश्वरबिम्बं) in the form of your toe-nail to give an embrace to the harem-ladies, namely, the stars, by means of the bright and dense pearls fixed on the rim of his crown which is bending low at your feet. The toe-nails are the moon and the pearls are the stars (which constitute the harem of the moon). —*l.* 1 Is it that पुण्यवान् वल्लभ is the Kalinga king himself by whose embrace, at the opening of the battle, the heavenly nymphs are pleased and consequently shoot their side-glances on him thus, making his body darkish in hue ? (19) The moon-beams of the fame of this king have a variety of effects : the Cakora birds have become more fat (as they

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feed themselves on moon-light); the moon stones are always oozing; there is always the high tide of the ocean, with the waves going beyond the shore; the night-blooming lotuses have no sleep; and Lakṣmī with tremulous eyes sports with Hari, without any sense of shame of the presence of Brahman. This last effect is somewhat obscure. Some of these effects are natural and some conventional. (20) चित्तरअणं=चित्ररत्नं or चित्ररचनम्. With his mind thirsty for the juice of your mercy moistens your newly constructed footstool inlaid with diverse gems by means of the streams of honey oozing from floral wreaths dangling from the head as he bows down.—*l*.1 The idea here is not sufficiently clear. (21) *c*. वरवरण=choosing of husband ? Construe: निजगृहे यस्य नाम श्रुत्वा चण्डासि......करं संगरं विना एव शत्रुसैन्ये उत्सन्न (सति) वरवरणसमारम्भजृम्भितेन संभ्रमेण युक्तानां स्वर्गाङ्गनानां सलिललिपिः (स्वेदकणमाला एव) अङ्गालङ्कारलक्ष्मीः भवति किल।. Even in the absence of a (regular) war which (usually) bestows the status of gods on heroes slain with fierce swords, the warriors in the army of the enemy are destroyed even in their own house on merely hearing his name. The heavenly ladies are confused by the nervousness arising out of the prospect of the ceremony of choosing their consorts (from among the slain warriors), and the drops of perspiration appearing on their bodies confer on them the beauty of ornaments on their various limbs. (22) The king of Karṇāṭaka is reflected in the nails of Mānaveda who in turn has his reflections in the bright jewels on the crest of the former: and thus the images of both of them apear so beautiful because of their multiplicity and because they appear at appropriate places. The author while describing the kings, so far referred to, has more or less a settled pattern devoting two verses to each of them. Hereafter there is an omnibus enumeration of the rest of the kings who are attending the Durbar of Mānaveda. (23) *b* सिहा etc., licking or touching the sides (or surface) of your foot-stool with his crest.—*d* विहिआ etc., who has inflicted dire distress on his enemies. (25) *d* Here increases this confusion of the kings at the time of their homage to Mānaveda due to their spirit of overtaking others (*i.e.*, vying with one another) to salute his Majesty first. (अहं-प्रथमिका-कृतः)—*l*. 2 जंभाअंत spreading or blooming.— *l*.6 अंतेउरं णाइदो=अन्तःपुरं नायितः। (26) *l*. 10 संवाहणकारिणीओ massage girls.—*l*. 13 सेरंधी a harem-attendant.—*l*, 16 But what for this ado and fus by (or on the part of) the queen.—*l*. 24 In that harem (in one of its inner apartments), on the terrace, and at the mouth of the balcony I slept comfortably (lit., to my heart's content) on a couch of silk spread

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out by Tamālikā.—*l.* 30 The incident in the vicinity of the cold-water-well, see above III. 10 1 ff.—*l.* 36 The mind of the queen, in fact, is overpowered by an attack of unbearable sorrow.—*l.*46 वच्छा my dear (sister).—*l.* 49 She was orally pledged (for being given in marriage) to his Majesty, knowing from a person, well-versed in the knowledge (*i.e.*, interpretation) of signs on the body, that she would bestow sovereignty of the entire earth bounded by seven oceans on him who takes her hand in wedding. (27) This sword, the sharp edge of which is noisy with a chattering sound as it cuts into pieces the hard bones of the enemies, will indeed, without any loss of time (वेगेन), paint the soles (lit. feet) of the war-goddess with the Alaktaka dye in the form of the blood of that foolish king who lives secretly on the sphere of this earth after having kidnapped, without any hesitation, this young girl who was betrothed to me. —*l.* 5 creating almost an ocean in the harem with torrents of tears flowing down constantly from the eyes.—*l.* 7 Context requires रुदिता for मुदिता.—*l.* 10 संगमिआ=संगमिता; rather भर्त्रे for भर्तुः in the chāyā.—*l.* 19 Rather °पादैः शपन्ति in the chāyā; all the kings are swearing by your Majesty's feet. —*l.* 21 Pray, grant your audience and save (lit. lift) us from this calamity. (28) *a* लोलतारं लोअणं फलिअमरगअं, her bright eyes are made of crystal and emerald. *b* °गणो संचओ, that would correspond to other Nominatives in that verse.—*c* सोआइं=श्रोत्रे. —*d* I think, Oh joy, here (she) is indeed the deity presiding over the jewel Cintāmaṇi.—*l.* 16 सागरालङ्करणां in the chāyā.—*l.* 23 The kings are to return to their respective capitals only after the auspicious days of the wedding ceremony are over: they should spend those days here.—*l.* 33 वंधवाणं etc., that she is no more a source of anxiety to her relatives.—*l.* 43 Read the chāyā संभवायां किमन्यत् पुनर्देव्यां. (29) *d* Candralekhā is in my hand, *i.e.*, I am holding her hand, *i.e.*, I have married her. स्पृहा of the chāyā presupposes च्छिहा in Prākrit. There is nothing (in the world) for which my mind can now yearn. —*l.* 1 The chāyā presupposes तह वि एत्तिअं होउ ।. (30) *b* Let all men realize or understand (the need) of doing good to each other. —*c* Let the appreciative critics listen without jealousy to the works of poets. —*d* Either चिरं वहउ भारई-मंगलं=चिरं वहतु भारतीमङ्गलम्, *i.e.*, 'Let or may the blessings of Sarasvatī flow for ever; or चिरं हवउ भारई मंगलं=चिरं भवतु भारती मङ्गलम्, *i.e.*, 'Let or may the speech farewell for long'.

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APPENDIX

REMARKS AND EXTRACTS ON SAṬṬAKA AND NĀṬIKĀ

The नाटचशास्त्र of Bharata (XVIII. 2–3) does not mention सट्टक, nor is it specified in describing the Nāṭikā (XVIII. 58–60). —The अग्निपुराण, of uncertain date, mentions सट्टक (338.2) as one of the various types of drama.—Neither the दशरूपक of धनंजय (10th century A.D.) nor its commentary by his contemporary धनिक makes any reference to सट्टक.

अभिनवगुप्त (close of the 10th century A.D.) refers, in his commentary on the नाटचशास्त्र of भरत, to सट्टक more than once: उक्तव्याख्याने तु कोहलादिलक्षिततोटकसट्टकरासकादिसंग्रहः फलं नाटिकायाः उदाहरणत्वादिति। (नाटचशास्त्र Vol. II, p. 407, G.O.S., LXVIII, Baroda 1934); and अत एव न दशसंख्याविभागार्थो येन सट्टकादीनां त्यागः स्यात्। (Ibid. p. 408). The description of नाटिका is given by him on p. 435, and is quoted below.

हेमचन्द्र (1089-1172 A.D.) refers to सट्टक in his काव्यानुशासनम् thus: पाठ्यं नाटकप्रकरणनाटिकासमवकारेहामृगडिमव्यायोगोत्सृष्टिकाङ्कप्रहसनभाणवीथीसट्टकादि। (८-३) तथा च नाटकादीनि वीथ्यन्तानि वाक्यार्थाभिनयस्वभावानि भरतमुनिनोपदर्शितानि, सट्टकश्च कैश्चित् (p. 432, ed. R. C. Parikh, Bombay 1938); further on p. 444 we have a quotation: विष्कम्भकप्रवेशकरहितो यस्त्वेकभाषया भवति। अप्राकृतसंस्कृतया स सट्टको नाटिकाप्रतिमः॥ इति, and the विवेक commentary runs thus: सट्टके च नाटिकायामिव रतिफलं वृत्तं व्युत्पाद्यते। एवं नाटकादीनां स्वरूपं तत्फलं च दर्शितम्। तच्छरीरभूतसंधिसंध्यङ्गादिलक्षणविस्तरस्तु भरतादेवावसेयः।

रामचन्द्र and गुणचन्द्र (middle of the 12th century A.D.), the pupils of Hemacandra, do not include सट्टक in the 12 types of dramas described by them; but there is a casual remark in their commentary: कियतोऽपि लक्षणविधावभिप्रेतस्य, तेन कोहलप्रणीतलक्ष्माणः साटकादयो न लक्ष्यन्ते। लक्षणीयबाहुल्येऽपि हि यावत्येव भागे लक्षयितुः श्रद्धा तावानेव लक्ष्यते।. Specifying other रूपकs, there is a quotation like this on p. 213: विष्कम्भकप्रवेशकरहितो यस्त्वेकभाषया भवति। अप्राकृतसंस्कृतया स सट्टको नाटिकाप्रतिमः॥ (नाटचदर्पणम् I, pp. 25-26, G.O.S. XLVIII, Baroda 1929).

The भावप्रकाशनम् (G.O.S., XLV, Baroda 1930) of Śāradātanaya (*c.* 1175-1250 A.D.) refers to सट्टक which is considered to be one of the so-called उपरूपकs. It is interesting to note that in some places the reading सट्टक shows variant readings तोटक and नाटक (p. 180, *l.* 12, 0. 181, *l.* 1). In this context some extracts from the Introduction (pp. 52-3) may be given here: "The systematic treatment of all the twenty kinds of Uparūpakas, however, is found only in the

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Bhāvaprakāśana. The list of seventeen Uparūpakas, as supplied by the Agnipurāṇa, cannot be considered as very early as the Purāṇa itself contains quotations from the Dhvanyāloka and displays remarkable similarity with the Bhoja's theory of Śṛṅgārarasa. Considering all these facts we can conclude for the present that these Uparūpakas were unknown when the Nāṭyaśāstra was composed, but originated before the time of Dhanika, and probably Kohala was responsible for inventing these Uparūpakas. Among the lists of Uparūpakas supplied by several writers beginning from Dhanika to Viśvanātha the heaviest is perhaps that of Śāradātanaya who mentions two lists each having twenty names (pp. 221, 8 ; 255, 1). But in the first list Saṭṭaka has an independent place while Bhāṇa is omitted and in the second list which seems to be more accurate Bhāṇa is mentioned instead of Saṭṭaka as the latter is included in the Nāṭikā." "Saṭṭaka also is mentioned here as a different form of Nāṭikā (p. 244, 15), but once again this subject is brought for discussion at the end of the section dealing with the Uparūpakas (p. 269, 1). Here following Bhoja Śāradātanaya gives the Saṭṭaka an independent place thereby increasing the number of Uparūpakas." The relevant passages may be given here. After the description of the नाटिका, we have the following lines on p. 244 : सैव प्रवेशकेनापि विष्कम्भेन विना कृता। अङ्कस्थानीयविन्यस्तचतुर्यवनिकान्तरा। प्रकृष्ट-प्राकृतमयी सट्टकं नामतो भवेत्।. In another context, after a remark ते नृत्यभेदाः प्रायेण संख्यया विंशतिर्मता (p. 255), the सट्टक is thus described on p. 269 : सट्टकं नाटिकाभेदो नृत्यभेदात्मकं भवेत्। कैशिकीभारतीयुक्तहीनरौद्ररसादिकम्॥ सर्वसंधिविहीनं च नाटिकाप्रतिरूपकम्। शूरसेनमहाराष्ट्रवाच्यभाषादिकल्पितम्॥ अङ्कस्थानीयविच्छेदचतुर्यवनिकान्तरम्। छादनस्खलनभ्रान्तिनिह्नवादेरसंभवात्॥ न वदेत्प्राकृतीं भाषां राजेति कतिचिज्जगुः। मागध्या शौरसेन्या वा वदेद्राजेति केचन॥ नाटिकाप्रतिरूपं यद्विशेषो रूपकस्य तत्। सट्टकं तेन तस्याहुर्भाषां तां प्राकृतीं परे॥ राजशेखरकृतं तद्यथा कर्पूरमञ्जरी।.

The नाटकलक्षणरत्नकोश (ed. Dillon, London 1937) of Sāgaranandin (*c.* 13th century A.D.) describes सट्टक thus on p. 133 : अथ सट्टकम्। तच्च नाटिका–[pp. 113-4] प्रतिरूपकम्। कैशिकी-भारतीप्रधानम्। रौद्रवीरभयानकबीभत्समवमर्शसंधिशून्यम्। यथा कर्पूरमञ्जरी। अन्तर्यमनिकान्तम्। यथाङ्के यमनिकयावच्छेदा भवन्ति तथात्रापि। शौरसेनीप्राच्यामहाराष्ट्रीयुक्तम्। स्त्रीवद्राज्ञोऽपि प्राकृतपाठः। यद्यपि बादरायणप्रभृतिभिरुक्तं राज्ञः संस्कृतपाठः कार्यात् प्राकृतपाठः। तत्र रूपकमेवेदं कार्यमिति राज्ञापि प्राकृतपाठः कर्तव्यः।. In another context (p. 90), about the language of the सट्टक, there is a remark : सट्टके स्त्रीप्रधानत्वाद्रूपकस्यानुरोधतः। नृपः स्त्रीवत्पठेदेष पाठस्य नियतो विधिः॥.

The प्रतापरुद्रयशोभूषण (ed. K. P. Trivedi, Bombay 1909) of विद्यानाथ (1st quarter of the 14th century A.D.) mentions ten रूपकs in which

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सट्टक is not given any place; so the commentary रत्नापण remarks thus on p. 101 : दश रूपकाणीति । नाटिकासट्टकादीनामत्रैवान्तर्भावादिति भावः । तत्प्रकारस्तु दशरूपके द्रष्टव्यः ।.

The साहित्यदर्पण (ed. P. V. Kane, Bombay 1923) of Viśvanātha (between 1300-1384 A.D.) includes सट्टक in the list of 18 उपरूपकs (VI. 4-6); and it is described thus (VI. 276-7): अथ सट्टकम् । सट्टकं प्राकृताशेषपाठ्यं स्यादप्रवेशकम् । न च विष्कम्भकोऽत्र प्रचुरश्चाद्भुतो रसः ॥ अंका जवनिकाख्याः स्युः स्यादन्यन्नाटिकासमम् । यथा कर्पूरमञ्जरी ॥.

The definition of नाटिका is thus given by the नाट्यशास्त्र (XVIII. 58-61): प्रकरणनाटकभेदादुत्पाद्यं वस्तु नायकं नृपतिम्। अन्तःपुरसंगीतककन्यामाधिकृत्य कर्तव्या। स्त्रीप्राया चतुरङ्का ललिताभिनयात्मिका सुविहिताङ्गी। वहुनृत्तगीतपाठ्या रतिसंभोगात्मिका चैव ॥ राजोपचार(*v. l.* कामोपचार-) युक्ता। प्रसादनक्रोधदम्भ- (*v. l.* शृङ्गाराभिनयभाव-) संयुक्ता। नायकदेवीदूतीसपरिजना नाटिका ज्ञेया ॥ (अन्तर्भावगता ह्येषा भावयोरुभयोर्यतः। अत एव दशैतानि रूपाणित्युदितानि वै ॥) The commentary of Abhinavagupta is interesting and deserves to be noted: it runs thus: प्रकरणनाटकाभ्यां भेदात् लक्षणान्यत्वान्नाटिका ज्ञेयेति दूरेण संवन्धः। उत्पाद्यं वस्तु चरितं च नायकं च नृपतिम् अन्तःपुरकन्यां संगीतशालाकन्यां वाधिकृत्य प्राप्यत्वेन अभिसंधाय कर्तव्या। स्त्रियः प्रायेण वाहुल्येन यत्र। चत्वारोऽङ्काः। यस्याः कस्याश्चिदवस्थायाः सरसोऽवस्थासमावापः कार्य इति यावत्। ललिताभिनयात्मिकेति कैशिकीयं वद्धेत्यर्थः। सुष्ठु पूर्णतया विहितानि चत्वार्यपि कैशिक्यङ्गानि यत्र। 'अङ्गगात्रकण्ठेभ्य' इत्यत्र स्वाङ्गविशेषणाभावात् ङीष् प्रयोगः। एतदपि न मुनित्रयमतमित्यनाहृत्यमिति त्वन्ये। रतिपुरस्सरः संभोगो राज्यप्राप्त्यादिलक्षण आत्मा प्रधानभूतं फलं यस्याम्। अत एवाह राजगतैरुपचारैः व्यवहारैर्युक्ता, अन्यां चेदुद्दिश्य तत्र व्यवहारः, तत्पूर्वनायिकागतैः क्रोधप्रसादवञ्चनैरवश्यं भाव्यमिति दर्शयति प्रसादनेति, आर्यानुरोधात्क्रोधस्य पश्चात्पाठः ॥ ननु यस्याः क्रोधो भवति सा न काचिदुक्तेत्याशंक्याह नायकेति। नायकस्य येयं देव्याद्या नायिका तथाभिलषितनायिकान्तरविषये दूतीकृतं सपरिजनं परिजनसमृद्धिर्यस्याम्। एतदुभयप्रधानं सर्वं तत्रेत्यर्थः। अन्यत्संध्यङ्गादि सर्वं तत्रेत्यर्थः। अन्यत्संध्यङ्गादि सर्वं पूववदेव। तत्रैका नायिका तावद् व्याख्याता भवति। षट्पदेयं नाटिकेति संग्रहाणुसारिणो भट्टलोल्लटाद्याः। श्रीशङ्कुकस्तु अयुक्तमेतदित्याभिधायाष्टधेति व्याचष्टे। तथा हि देवी कन्या च ख्याताख्यातभेदेन द्विधेति। घण्टकादयस्त्वाहु :—नायको नृपतिरित्ये तावन्मात्रं नाटकादावुपजीवितः न तु प्रख्यातत्वमपि तद्भेदद्वयादन्येऽष्टाविति षोडशभेदा इति। नायको नृपतिरिति ये प्रथमां पठन्ति तैर्यत्रेत्याध्याहृत्यैकवाक्यतायां तूभयस्य कार्यम्। अन्ये प्रथममार्यार्धं पृथगेव च वाक्यं योजयन्ति प्रकरणभेदात्प्रकरणलक्षणांशात् उत्पाद्यं वस्तु नाटकलक्षणांशाच्च नृपतिर्नायकः स्थिते यत्रेत्यभिप्राये नाटिकैवंभूतेति ॥ अन्ये तु प्रकरणनाटकभेदान् नाटिका भिद्यते नाटकशव्देनाभिनेयं रूपकमात्रं तस्यां सौकुमार्यप्रदर्शनाय स्त्रीत्वेन निर्देश इति प्रकरणिकापि सार्थवाहादिनायकयोगेन कैशिकीप्रधाना लभ्यत इत्याहुः॥

The दशरूपक (III. 43-48) defines Nāṭikā thus: लक्ष्यते नाटिकाप्यत्र संकीर्णान्यनिवृत्तये। तत्र वस्तु प्रकरणान्नाटकान्नायको नृपः ॥ प्रख्यातो धीरललितः शृङ्गारोऽङ्गी सलक्षणः। स्त्रीप्रायचतुरङ्कादिभेदकं यदि चेष्यते ॥ एकद्वित्र्यङ्कपात्रादिभेदेनानन्तरूपता। देवी तत्र भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ॥ गम्भीरा मानिनी

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कृच्छ्रात्तद्वशान्नेतृसंगमः। नायिका तादृशी मुग्धा दिव्या चातिमनोहरा ।। अन्तःपुरादिसंबन्धा-दासन्ना श्रुतिदर्शनैः। अनुरागो नवावस्थो नेतुस्तस्यां यथोत्तरम् ।। नेता तत्र प्रवर्तेत देवीत्रासेन शङ्कितः। कैशिक्यङ्गैश्चतुर्भिश्च युक्ताङ्कैरिव नाटिका ।।. My friend Dr. A. M. Ghatage expects the reading एकद्वित्र्यङ्कपात्रादि etc.; and thus he would remove the possibility of variation in the number of the acts of a Nāṭikā.

The साहित्यदर्पण describes नाटिका thus (VI. 269-72): नाटिका क्लृप्तवृत्ता स्यात्स्त्रीप्राया चतुरङ्किका। प्रख्यातो धीरललितस्तत्र स्यान्नायको नृपः।। स्यादन्तः-पुरसंबद्धा संगीतव्यापृताथवा। नवानुरागा कन्यात्र नायिका नृपवंशजा ।। संप्रवर्तेत नेतास्यां देव्यास्त्रासेन शंकितः। देवी पुनर्भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ।। पदे पदे मानवती तद्वशः संगमो द्वयोः। वृत्तिः स्यात्कैशिकी स्वल्पविमर्शाः संधयः पुनः ।।.

Turning to Saṭṭakas themselves, Rājaśekhara (*c.* 900 A. D.) uses the term more than once in his कर्पूरमञ्जरी (ed. Konow, Cambridge, Mass. 1901): सट्टअं णच्चिदव्वं। (p. 4); कधिदं जेव छइल्लेहिं। सो सट्टओ त्ति भण्णइ दूरं जो णाडिआइ अणुहरइ। किं उण पवेसविक्खंभकाइं केवलं ण दीसंति ।। (विचिन्त्य) ता किं ति सक्कदं परिहरिअ पाउदबंधे पउत्तो कई। (pp. 4—5); चंडवालधरणी-हरिणंको चक्कवट्टिपअलाहणिमित्तं। एत्थ सट्टअवरे रससोत्ते कुंतलाहिवसुअं परिणेइ ।।. The chāyā gives साटक as its Sanskrit equivalent and even शाटक is used by the MS. of शृङ्गारमञ्जरी. The commentators quote a definition of Sudhākara: सैव प्रवेशकेनापि विष्कम्भेण विना कृता। अङ्कस्थानीय-विन्यस्त चतुर्जवनिकान्तरा ।। प्रकृष्टप्राकृतमयी सट्टकं नामतो भवेत् ।.

The following casual references to सट्टक in the रम्भामञ्जरी (Bombay 1889), besides the verse quoted in the Intro., may be noted here: तदर्थं सट्टकमाश्रित्य (p. 8); नटः—ता किं पयोजणविसेसं पडिवज्जिय एस सट्टयप्पबंध-बंधप्पारंभो। (p. 10); the word is used in two more places where the passages require slight emendation as shown in square brackets: शार्दूल-विक्रीडित [विक्रीडितं] सट्टक (*v. l.* शाटा)—बन्धमधिकृत्य। (p. 7), and संदेशसट्टयं (संदेस-पट्टयं) दाइय etc. (p. 33).

What Rudradāsa has to say about Saṭṭaka, we get at चंदलेहा I. 4. 10-5. 1.

Further I could spot some remarks about Saṭṭaka in the आनन्दसुन्दरी of घनश्याम (middle of the 18th century A. D.): अत्थि एत्थ आणंदसुंदरीणामहेअं तारिक्खं सट्टअं तं जेव्व इमस्सि महासमाए जोग्गं। वि०-पाउडं खु तं सव्वं। सू०—अदो जेव्व सट्टअं ति भणिज्जइ। वि०-को णु खु तस्स कई। सू०-को अण्णो पुराअणकईणं वि दुक्करम्मि सरस्सईमासाणिबंधणम्मि राअसेहरकइणो परं णिउणो। वि०-अवि सो महरट्ठचूडामणी घणस्सामकई। (B. O. R. I., MS. p. 2). On this passage the commentator Bhaṭṭanāṭha remarks thus: अनेन सर्वप्राकृतं सट्टकमिति स्पष्टमुक्तं भवति। तथा चाहुराचार्याः। सैव प्रवेशेन विना विष्कम्भेण

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विना कृता। अङ्कस्थानीयविन्यस्तचतुर्यवनिकान्तरा ॥ प्रकृष्टप्राकृतमयी सट्टकं नामनामतः। सैव नाटिकेवेत्यर्थः इति।

Turning to epigraphic records, the Barhut Inscriptions (*c.* 200 B. C.) have a line like this: साडिक-संमदं तुरं देवानं and it accompanies bas-relief which represents a dancing scene. Some read it *sādika, sādikasa*. It is translated thus: 'The jovial ravishing music of the gods, joyous with dancing.' Barua and Sinha have a note on it thus: 'Hoernle No. 14-translates 'Music of the gods, gay with dancing.' *Sāḍika* may be taken to be a somewhat irregularly formed equivalent of Sk. *Sāṭika*, a kind of dramatic performance, applicable to the dancing of apsarasas. Sk. *Sārika* means gambling with dice (Tawney). *Sammada* is both an adjective 'gay' and a substantive 'gaity.' Here it forms a compound with *sāḍika*. *Turam=tūryam*, musical instrument, music. It is also likely that the three words *sāḍika*, *sammada* and *tura* refer respectively to three groups of dancers, singers, and players on instruments as seen in the amusement-scene below which the label stands. Hultzsch [refs. omitted] translates: 'the music of the gods, which gladdens by (i.e., accompanied with) acting.' *Sāṭaka*, a *nāṭaka-bheda* (Bharata-Nāṭya-Śāstra)." (See Barhut Inscriptions, p. 48, Calcutta 1926).

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सद्दसूई

This Glossary gives a few important words which deserve the attention of the students of Prākrit vocabulary. Some difficult words with their meaning are also included.

अच्छरीअं I. 28. 4
अच्छेरं II. 6. 1
अज्जउत्त (आर्यपुत्र) I. 24. 1
अदिहि (अतिथि) I. 8*d*.
अदोपरं (अतः परम्) IV. 28.45
अपुव्व III. 4. 12
अय्य (आर्य) I. 13. 2
अय्यउत्त (आर्यपुत्र) I. 22. 6
अवग्गह, draught, II. 32. 3
अहव II. 4. 1
अंकण II. 9. 3
अंकपाली, embrace, III. 7*b*
आढत्त (आरब्ध) I. 34. 1, IV. 25. 4
आरद्ध IV. 10*a*
आलिंद *m*, a raised place or terrace for sleeping upon, I. 5. 4
इत्ति II. 8. 16
इत्थिआ I. 26. 13
उज्जुअं II. 8. 15
ओदार (अवतार) I. 17. 12
कण्णेउर (कर्णपूर) II. 10*a*
कडुअ II. 12. 3
कवण, sling, II. 9. 33
कंसत्ताल (कांस्यताल) a cymbal, I. 4. 2
कारक्खर (कारस्कर *m*), name of a poisonous medical plant, I. 5. 3.
किसल (किसलय) I, 21*a*, III. 5*c*
कीस III 4. 14
कीसुअ (किंशुक) I. 25*b*
कुज्ज III. 24. 4
कुणंते IV. 13*b*
कुह (कुत्र) II. 33. 20
कुहू, the new moonday, I. 30*b*
खुरली, military exercise, practising archery, II. 22. 8

गज्झं (ग्राह्यम्) II. 10*d*
गण्हिअ I. 24*c*
गडुअ II. 9. 35
गंगेअ (गाङ्गेय) gold, I. 17. 3
चंचलीअ IV. 6*b*
चंदिमा (चन्द्रिका) III. 19. 1
चंदिआ (चन्द्रिका) IV. 4*c*
चंदोज्जअ, a kind of lotus that blooms at moon-rise, III. 4. 6, III. 16*a*
चामल (चामर) I. 20*d*, IV. 5*b*
चुक्क (for प्रमाद) IV. 15*d*
चोद्दह II. 6*d*
छइल्लणं I. 26. 12, 16
छित्त (क्षिप्त) II. 7*d*
छुहा IV. 29*d*
छोल्लण (तक्षण) trimming, IV. 22*b*
जाला II. 8*a*
जीहा (जिव्हा) I. 6*d*
णिडाल I. 41*b*
णिहित्त II. 9. 42
तस्सि (for तस्याम्) III. 4. 17
तंबोल (ताम्बूल) IV. 26. 15
ताला II. 8*b*
तुण्हि II. 9. 11
थेर (स्थविर), Brahman, I. 4*a*; IV. 19*d*
थोर (स्थूल) IV. 19*b*
दक्खिऊणं II. 13*a*
दमिल IV. 24
दलिद्द (दरिद्र) IV. 19*c*
दंता (=ददतः) IV. 5*d*, also IV. 14*c*
दंतो (ददत्) II. 12*b*
दिअह I. 25*c*
दीहर (दीर्घ) II, 10*a*

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दुग्घुट्ट, an elephant, III. 3. 2
देव्व (दैव), fate, I. 18*d*
धीदा (दुहितृ) I. 17. 14
पडीर (पटीर) Sandal, I. 19*c*
पदुमराअ II. 9. 35
पल्लत्थ (पर्यस्त) I. 17. 10
पंचमराअ, one of the Rāgas or musical modes, I. 5. 3
पाअड (प्राकृत) I. 11*d*, also 12*a*
पाडिक्कं II. 9. 24
पादवीढं IV. 20*b*
पारसव (पारशव) I. 5. 5f., see Notes
पावीढ (पादपीठ) IV. 8*d*, IV. 16*a*
पाहुड II. 33. 17
पाहुद (प्राभृत) I. 27. 18
पिव्वर (पीवर), abounding with, I. 4. 3
पुढम (प्रथम) I. 24*a*
पुरत्तो III. 9*c*
पुरिल्लो (for पुरतो) III. 4*c*
पुरुव II. 15. 2
पुरुवं (पूर्वम्) I. 26. 1, I. 33. 2, I. 37. 2
पुरुस II. 8. 9
पुव्वं I. 31*d*
पूआ (पुत्री) IV. 26. 44
पेक्खंती II. 9. 8
पेरंत II. 15. 13
पोमराअ I. 28*b*, II. 9. 41.
फंस III. 12. 14, III. 13*b*
फास II. 12*b*
बलामोडि D, force, I. 12. 6.
वुहप्पइ II. 9. 30
भट्टा (भर्ता) IV. 27. 13
भसल (भ्रमर) I. 22*a*
भिउ (भृगु), the level summit of a mountain, I. 24*b*
भुमआ II. 1*c*
मऊह II. 9. 37
मणोज्ज II. 18. 1
मत्त (मात्र) I. 5. 5
मरंद (मकरन्द) I. 6. 4, I. 22*d*, II. 2*a*
मिव I. 39. 3
मुरव (मुरज), a drum, I. 4. 2
मुहल (मुखर), noisy, I. 15*d*
मोअ (मोच *n*), a plantain, banana fruit, I. 5. 3
मोह (मयूख) I. 28*a*
वच्छोम (वैदर्भ) IV. 6. 5
वलक्ख, white, III. 14*d*
वल्लही (वलभी) IV. 26. 25
विआसर (विकस्वर) blooming, I. 21*c*
विसंकड, dreadful, III. 3. 3
विसुवोसव IV. 1. 1
विसूसव IV. 27. 10, IV. 28. 22
वेलुरिअ II. 20. 1
सइ (सदा) IV. 19*c*
सइअ (सचिव) II 4*b*
सट्टअ I. 5, see Appendix and Intro.
समर (शबर) II. 9. 26
सर (स्मर) IV. 7*b*, 17*b*
सरदिंदु II. 8. 12
सहस्सइत्तं (सहस्रकृत्वः) III. 4. 35
संके (शङ्के) IV. 4*c*
संदब्भ (संदर्भ *m*), a literary or musical composition, I. 5. 6, I. 12*c*
संदाणिअ, bound together, tied, III. 4. 12
संदाव (संताप) III. 4. 30
सारिच्छ I. 41*d*
साला (शलका) I. 26. 4
सिहिणअं I. 41*c*, II. 8*c*
सिखल (शृङ्खला) IV. 26. 3
सुप्पहाअं (also °हादं) IV. 2. 1
सेवेदुं IV. 4*d*.
सोत्त (स्रोतस्) I. 26*c*.
हज्ज (हार्य) III. 19*d*.
हिज्जो (ह्यः) IV. 25. 6, IV. 26. 20

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